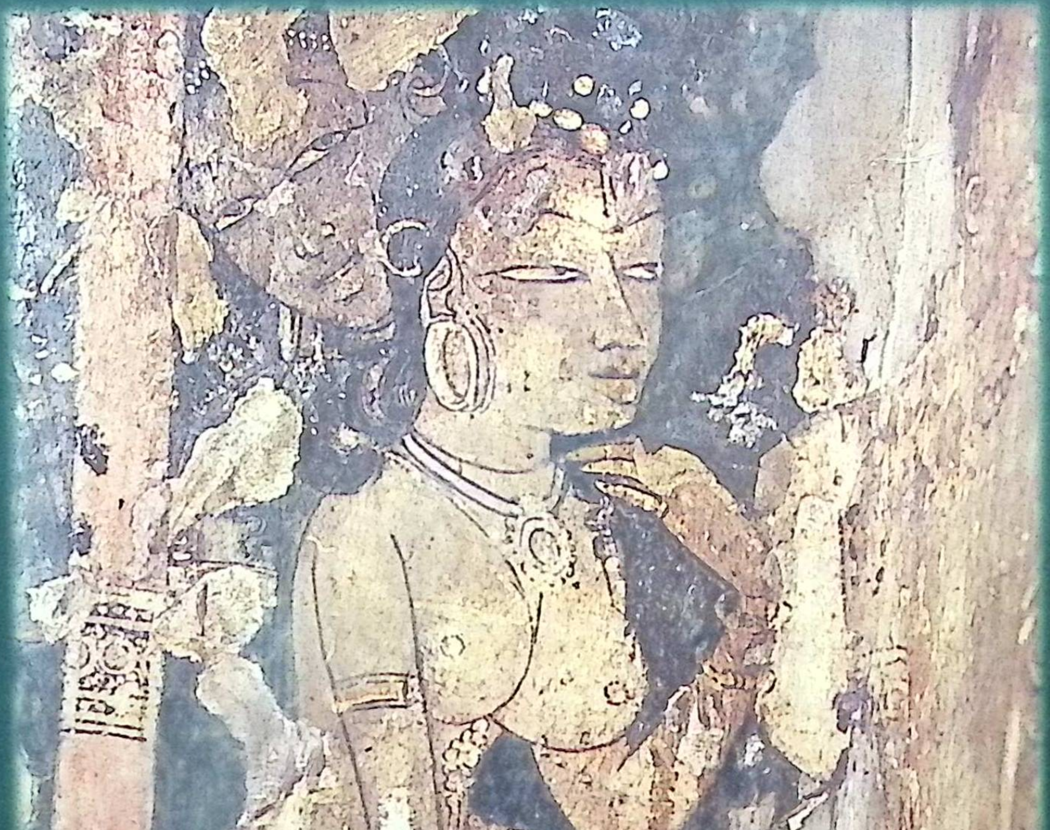
Studies In Classical India

a collection of the articles of



†Prof. Dr. RaghuVira

STUDIES IN CLASSICAL INDIA

ŚATA-PIṬAKA SERIES

INDO-ASIAN LITERATURES
Volume 620

Reproduced in original scripts and languages
Translated, annotated and critically evaluated by
specialists of the East and the West

Founded by
Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by
LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

STUDIES IN CLASSICAL INDIA

a collection of the articles of

†Prof. Dr. Raghu Vira

edited posthumously
by his son **Prof. Lokesh Chandra**
and
by his daughter **Dr. Mrs. Sushama Lohia**

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CONTENTS

Preface vii

1. The life of traditional cultures 9
2. Life demands vigour 15
3. Ahiṁsā and health 18
4. Teaching the language arts 20
5. The glory that is Ind 22
6. Capacity of the Arabic language to meet modern needs 25
7. The Asian cultural complex 27
8. Vedic and Avestic traditions 30
9. Early cultural contacts between Iraq and India 32
10. The literature of Lava (Laos) 34
11. Suvarṇa-bhāsottama-sūtra 41
12. Buddhism: the bond between India and Japan 54
13. India and Myanmar 58
14. Bali 60
15. National Anthem of Indonesia 61
16. National Anthem of Finland 62
17. Gallantry awards to the armed forces 63
18. Vedic hymns 65
19. Ṛtusaṁhāra: an appreciation 71
20. Symbols that have swayed millions: the Svastikā 74
21. Sanskrit as a treasure of the world 78
22. Lithuanian daina and Ṛgvedic dhenā 88
23. Śākhās of the Rgveda 91
24. हिन्दी शब्दसागर, The conjunct use of *hai* and *thā* 103
25. रोमीय लिपि की कहानी 109
26. जीवन का रहस्य 112
27. विज्ञानवाद 115

28. ऋत और सत्य 118
29. स्मृति और महिमा 120
30. एशिया का हृदय भारत 123
31. चीन में बौद्ध धर्म की खोज 126
32. द्वीपान्तर–यात्रा के संस्मरण 130
33. कालिदास का कीर्ति–मन्दिर 134
34. आधुनिक जर्मनी में संस्कृत का अध्ययन–अध्यापन 136
35. संस्कृत विश्व–परिषद् 139
36. अकारः 142
37. महाराजाधिराज श्रीभोजदेव–विरचित समराङ्गण–सूत्रधार 143
38. वर्णोच्चारण–शिक्षा 152
39. भौमिकी 191
40. Rāmāyaṇa in China 219
41. कश्मीरी और संस्कृत 245

FOREWORD

My father, Prof. RaghuVira (1902-1963), was born in the northwest of India at Rawalpindi, a region where the great Sanskrit grammarian Pāṇini was born around three millennia ago. Unbound by time, overstepping the changing linguistic patterns, Pāṇini has been the inspiration of India's development of expression. To my father Pāṇini was the ever fresh, ever flourishing source of creativity to give Indian languages the vibration of words for ever-new discoveries. The dreamwork of India's heritage, the politics of eternity, and the inexhaustible creativity of modern science, had to be transmuted into the very rhythm of a new India. Every period of history newly created in each moment of imagination and life, in the images and achievements of technology, was his life-long quest. The compatibility of the biosphere and technosphere was to inform his quest for a homocentric world of values and happiness. So this volume begins with the life of traditional cultures in the mother-lands of technology as a guide for the East.

This volume is a collection of the notes and writeups of Prof. RaghuVira on a kaleidoscope of ancient and modern topics, of cultural, social, grammatical and cross-cultural questions. The vigour of life (p.15) is a statement of objectives in the convergence of values and science. Ahiṁsā and health (p.18) is a transition from an uncivilised state of humanity to a thinking man (from the root *man* 'to think') who found fields, ploughs, taming animals, etc. as a way of life. The cross-cultural relations of India with other Asian countries are recounted in 'the glory that is Ind' (p.22). He provides a new vision to the Asian cultural complex as providing a 'supra-scriptural harmony' as the spiritual ascension of man, contradicting none and harmonizing all. It is the path of yoga.

India had cultural contacts over the centuries with different lands and cultures. Here are reproduced his lecture notes on the Vedic and Avestic convergences (p.30). The contacts between India and Iraq go back to the Bāveru-jātaka, where Bāveru is Babylon. An overview of the literature of Laos deals with inscriptions, poetry and romance, stories from the Pañca-tantra, judicial stories as case law on the legal codes, and comic stories like 'the horse poisoned by mushrooms'. Legends and historical texts, theatre, extra-canonical and technical literature on grammar, rhetorics, lexicography, astrology, art of governance point to a vast literature of the Lava people which awaits to be studied.

Prof. RaghuVira presents a comparison of the Sanskrit, Tibetan and Chinese translations (p.41-53) of the Suvarṇa-bhāsottama-sūtra 2.9-21. The meanings of single words are given to illustrate the translation techniques of the Chinese and Tibetan masters. Parallels from the Pali Jātakas illustrate the evolution of a Mahāyana sūtra from a Theravāda text. A general writeup on the bonds of India and Japan (p.54-57) leads to the philosophy of intuition in Zen: "in the history

of the human mind there is nothing comparable to it". A short overview of India and Myanmar follows (p.58-59).

Prof. RaghuVira was interested in the national anthems of different countries. The anthem of Finland (p.62) has survived the partition of 1947 and is reproduced here, along with that of Indonesia (p.61). They are the pure crystallisation of the dreams of nations and as such poems to the future.

Prof. RaghuVira was the linguistic spring of a renascent India at the dawn of her freedom. He provided an answer to the renaissance of India's languages, providing Indian equivalents to imperial English. The Aśvins fashioned 'with the mind, with thought' (*mánasas pári dhyáyā*) a chariot that roamed the heavens, so did my father create a system of linguistic development that embraced around a million words. His naming of the gallantry awards to the Armed Forces is presented on pages 63-64.

Vedic hymns (65-70) opens out in fullness the currents of India's mind, ever fresh, ever flourishing, in a weave of variants.

From his younger writings is an appreciation of the Ṛtusaṁhāra as the early and immature work of Kālidāsa but with a clear Kālidāsian ring (p.71-73). A radio talk on svastikā (p.74-77) broadcast in January 1939 is a ring of the times when Hitler's aggression had evoked world-wide interest in its symbolism.

Prof. RaghuVira studied Lithuanian at the School of Oriental Studies, University of London. We reproduce his Sanskrit translation of a Lithuanian daina. He felt that a *chāyā* or close correspondence of the two languages was not possible. Words and declensions ran parallel in the two languages, but in a continuous text the proximity ceases and they stand *sui generis*.

The problem of the recensions of the Ṛgveda has been discussed at length from different texts. The differences in the two groups of sources, the caraṇavyūhas and the purāṇas, are detailed *in extenso* (p.91-102).

Hereafter are some Hindi writings of Prof. RaghuVira on Hindi lexicography, China, Indonesia, Kālidāsa, Sanskrit studies in Germany, the automatons in the Samarāṅgaṇa-sūtradhāra of King Bhoja, and the phonetic sūtras of Pāṇini.

The two versions of Rāma saga in the Chinese Tripiṭaka, translated by Kekaya and T'an-yao in AD 472, and the other by the Sogdian monk K'ang Seng-hui in AD 251 are included at the end. The Chinese text, its transcription, word-to-word meaning, and a running rendering can be used as a text for Buddhist Chinese.

The work of Prof. RaghuVira on the art, history, literature and thought of various countries of Asia will form a series of six volumes. He was the prose and verse of the philosophy, culture, history, language and future destiny of India in the divinity of her majestic consciousness.

Lokesh Chandra

1. THE LIFE OF TRADITIONAL CULTURES IN THE MOTHER-LANDS OF TECHNOLOGY AS A GUIDE FOR THE EAST

Science evolved slowly in its mother-lands during the last five centuries. It started with doubts. Science had violent clashes with prevailing values and dogmas. Traditionalists hit with persecution and polemics. But with continuous rise in power and achievement, science and technique rose to the top. Knowledge and truth vanquished magic, superstition and blind faith. Social inequalities were leveled.

Century-long conflicts have resulted in the establishment of certain balances and the carving out of certain channels where technique and tradition flow calm and unobstructed. Technique has even been brought into service of tradition. Study of the past has become an integral part of the activities of science. Specialists devote their lives to study the minutest details of the past and bring them into focus, lest they be ignored and forgotten. The reconstruction of the past would not have been possible in a non-scientific age.

There is an interminable flow of literature on religion, metaphysics, archaeology, national language and literature, architecture, painting, statuary, music, drama and poetry. It binds the people to their past. The people do not feel abandoned and forlorn. Love and honour are bestowed on the achievements of national cultures. Regeneration goes on in innumerable forms. Olympic games is just one example of an ancient classical institution having been expanded into a global fanfare.

In the motherlands of technique, science and tradition are living in a more or less secure symbiosis. Technological progress chalks out its path, and pursues it unhindered. Traditional culture has learnt its lessons and had stopped meddling. Under the impact of new knowledge, tradition has given up its insistence on many of the methods, approaches and values that once held complete sway.

I.

There are numerous constituents of traditional cultures. We shall take them one by one.

(a) *Religion* is the fundament on which much of traditional superstructure stands. The conflict with science is not yet over. *Intellectually* they do not rely on the same base. Faith supports religion. Science has not yet found a substitute, and hence church and priesthood are the most highly organized and deepest entrenched in countries that have registered the highest progress in technology, namely, U.S.A. and Western Europe. Dogmas have lost their rigidity, rituals have become symbolic, magic and superstition lie hidden in obscure corners, the other-world view is pushed to the background, while this-world view has been duly shaped to subserve daily needs of a

technological age. The social view is more of tolerance and understanding. Ethical values have contributed their utmost to the raising of men's levels of thought and behaviour.

What has happened in the West can serve as a guide and a stimulant to the East. In the East, religion is ill-organised or hardly organised at all. It does not come up to its own standards. Schools and universities do not provide the vast and consummate knowledge of their tennets, rituals, and philosophies. There are more men in Western universities who study our religion than in our own. Philosophy is an important constituent of many Eastern religions. It over-rides dogma and rituals. In a way its attitude is the same as of science. It is interested in discovering the ultimate reality of existence, not of human beings alone, but of all existence, material and non-material. And yet, even this philosophy is a neglected sphere.

Cultivation of piety and devotion to the service of fellow-men are on a downward slip throughout the East. Here men of religion are relinquishing or have already relinquished the many social roles played by their counter-numbers in the West. Poor organisation and a diminishing sense of responsibility mark priests in the East. There is a general loss of confidence in the validity of their roles and values.

Techniques and its sphere of activity has to be appreciated with due circumspection, so that the limits which are clear to the Westerner become visible to us too. Technique is in the lime-light. There is no doubt that we need it, and that too urgently. But the glamour need not cause blindness and wipe out culture.

A new upsurge in the organisation of religion and religious virtues, in the study and understanding of philosophy, in the re-establishment of piety and devotion, and of ethical values will help to bring back the confidence without which Eastern nations will not be able to take big forward steps.

Eastern religions and philosophies have vast stores of energy, which, once they are released, will help us to find our fulfillment both in culture and technique. The clashes that the West witnessed shall not be repeated in the East.

(b) In *arts*, the West has preserved the maximum of the past. Ancient paintings have not lost their place of honour. Millions throng art galleries and pour their joyous adoration on the masters. Statues are still carved after Greek and Roman models. Art schools carry the message to new generations. Ancient incentives, objectives and aesthetics are sedulously made objects of close and loving study. Old forms are still cultivated. Old materials are still the media of artistic expression. Old motifs are fresh in their appeal to the cultured. Even the social function of art has not entirely altered. Some of its religious appeal may have faded, but then it has correspondingly gained in aesthetic and historic appeal.

The same, or something else, has to happen in the East, if the East is not to be untrue to her own history and aesthetics, and if she is to express herself. Teaching and practice of art has henceforth to be put on a national foundation.

Old art has not remained static in the West. It is but natural that it will give forth new forms in the East as well. Naturally again, there will be additions, welcome additions to human achievements. The East owes it to the West to refashion and recreate in the glamour of its own vision and in the power of its own experience whatever it learns from others. Mere imitation does not belong to a liberated personality, which the East aspires to be.

In the West handicrafts have yielded to the machine. The Westerner had not only to work for himself but for global markets. In this process he lost much of his leisure and insight. Mass manufacture could only be done by machines. The East is to provide for itself. It is rich in men, who have leisure, who can ply their crafts in perfect freedom and put their individuality in every piece that they carve and mould.

Just as our religion and philosophy, so our arts and crafts have a luxurious variety that provides a firm and wide expansive stage on which the East may enact all the marvels of beauty and nobility of which she is capable. Only the East has to dress herself for the stage.

(c) Eastern *musics* have vast possibilities to develop new forms and new themes, and that by simply following their conscious and unconscious urges. Technique will help them, for example in the devising of newer and better instruments, as well as in the refining of the old ones. To the age-old yearnings of the heart the East may add new dimensions.

Technique has overwhelmed the East. She has been struck dumb. She has not yet fully recovered her senses. Once she recovers, she will burst forth in song and sing of the new age, of its wondrous uniqueness in a manner all her own. The East waits for its songsters.

(d) We meet in this ancient land under the shadow of immortal *edifices*, sacred or secular. The concepts that moved their authors are ageless. Should not every architect of the soil probe their solemn secrets and catch every detail by which hangs a motif or a mere flicker of a fleeting fancy. And yet the eastern architect is stolid and dormant. His text books and models speak of and represent a remote tradition to which he does not react in the same measure or in the same wise as one born to that tradition. It is a little wonder that East's creativity is at a low ebb.

(e) *Literature* is the mirror in which a nation is reflected in varying moods at different periods of her recorded history. Herein one may look into the nation's achievement. One of the very first tasks of a nation is to discover herself, her prowess and her frailty, the bounds within which she has functioned so far, the heights which she has scaled and the depths she has plumbed.

Literature includes religion, metaphysics and philosophic speculations, story and drama, epic and poetry. Literature is the throbbing of the people's hearts and brains. Its technique is partially provided by grammar, prosody and rhetoric. Erotics or the art of love, as universal as humanity itself, has a special flavour and fragrance with each nation. These literatures are, unfortunately, being shoved into the back-ground or even into the dust-bin, as they do not and cannot serve the present age of technology.

These literatures will come into their own only when new requirements are met by new works on history and geography, on science and industry. The production of new literature is a must of the highest priority. But let there be no mistake about the nation's need to recognise and understand itself. Science deals with cold unalterable truths that remain valid for all times, and are not only supra-national but even supra-human. On the other hand, national literature is something intimately bound with the nation. It is the nation's particularity.

(f) A literature is expressed through a *national language* and is recorded and communicated in a national script. Nations love their languages and scripts. To snatch away a script or a language is to render a people strangers to its traditional culture. It creates a vacuum. The less is ever lasting. It is the duty of every nation to save at least its literature. It gives the nation its stature. As to its script and language, let it be stated as simply as this—that no other nation can possibly save them and the only way to save them is to use them.

Preservation or saving from passing into oblivion is the beginning of another process namely that of development. A modern nation has a multiple life. Its script, language and literature will grow into its multiple life.

(g) Ancient countries have *ancient sciences* too. Foremost among them is medicine, an empirical science. It cannot compete with scientific study. And yet it may be allowed to perform its cures under trusted guidance. Ancient medicine contains germs which are worthy of nurture. They should be subjected to modern investigation and whatever is of utility be developed and added to the world store.

The astronomic and astrologic tradition belongs to history, but not altogether. The national eras and calendars could have the benefit of modern calculations and be continued in religious and certain national spheres of chronometry.

(h) *Political and social institutions* are being borrowed by the East on a large scale. But they are not yielding all that was expected of them. They have not been properly adjusted to the background of the borrowing people.

(i) The same holds true of *laws*. Even codes of personal behaviour are artificial imitations. Men are not hundred percent uniform. Neither is there any set of public laws nor any code of private behaviour which will give equal satisfaction to the demands of justice, fairplay and righteousness of all peoples in all climes, irrespective of their inherited values.

(j) It is the *educational system*, its schools, universities, art academies and research institutions, on which devolves the function of collocating the past and the present and framing the future of the nation. So far our educationists have not set this problem before them. They remain unheeding, the past is being steam-rollered. Its tiny buds are being ploughed into dust. If they could have blossomed they might have made our lives a bit rosier.

(k) Even the *daily* routine of *life* is inspired less and less by nations' received forms and ideas. Indigenous forms and styles of recreation, dress and cosmetics, personal ornaments and festivals

(domestic, public or national) are going out of fashion. The institution of marriage is also getting highly contaminated. So are some of our flags and emblems.

The above observations are too general to apply in all their details to all countries of the East. It is important to mention here that Japan stands in a category by herself. She has found an adjustment which she is working to her satisfaction. The author of these observations does not expect much appreciation of his views by most modern educated Easterners to whom all that they have learnt is a static norm. To the learned and beloved friends from outside the East, he would take this opportunity of offering his deep adoration to the West that has raised humanity to sky-heights. All glory to the West. Let us bow and learn how to be ourselves. Let us join the world community and bring on its altar our particular offerings.

II.

Any view of traditional culture, its preservation and development would be incomplete without the viewing of the place that technological progress is to fill in the life of a nation. Technology is an all-embracing vastness. Whatever it embraces, it transforms and uplifts. Agriculture and industry, education and recreation, food and dress, homes and villages, towns and cities are beggars at the doors of technology. Technology is applied science. And science has its own values, approaches, systems and achievements. Mighty are its imperatives. Here we are concerned about how and to what extent they impinge upon traditional cultures. They have impinged and are continuing to impinge in a manner and to an extent that traditional cultures have lost their face and are receding. Traditional cultures have lost faith in themselves and are fading. Traditional cultures will regain some of the lost face and faith if they could restrict their sphere to the supplying of psychological satisfactions and spiritual solace to the people by providing them wide and unrestricted fields for the play of their national urges. This realisation is slow in coming and in the meanwhile traditional cultures are dying fast.

And on account of the slow pace of development of national personality, technology inspite of occupying the seat of honour is not developing fast enough. By what else can arid lives be irrigated and made to smile except by the ambrosial sap ascending from deeply embedded roots of the nation.

Nobody would deny that there are unresolved frictions between cultural values and scientific outlooks. These must be resolved by each nation in its own unique way. Resolving these frictions is a part of the process of energizing of cultures. Cultures are capable of activising whole peoples, thus eliminating sloth and inertia, and fulfilling the national personality. Nations without personality will reflect on the global humanity.

To realize the above formulations, a phasing of effort and a chronological schedule is to be planned. The plan would be national as well as international. National exclusiveness will only narrow the path of advancement, both in the study and understanding of national cultures as well as

in the national progress of technology. And yet it is on the nationals of a country that the main burden of preservation and development must of necessity devolve.

Once the necessity is recognised in due measure, it would be possible to blaze a new trail, to embark upon a new course whose objective would be wide enough to encompass the varied aspects of a national culture.

III.

I am myself working for the bringing to light of the traditional literatures of Asia. The plan is entitled the Śata-piṭaka. One of the first tasks of every traditional culture is to prepare catalogues of literature, almost upto the end of the 19th century. Next comes the publication of this literature within a reasonable period, say twentyfive years. And simultaneously there is to be the placing of this literature into the curricula of schools and universities.

For other constituents of national culture, specific institutes and research centres may be established. In every domain there would be important items which need preservation and propagation into the flux of national life. So while on the one hand the institutes will employ antiquity specialists, on the other they would have men of keen perception and wise judgement, sociologists, educationists, artists, designers, architects, musicians, poets, writers, actors, and a host of others who will select, grasp and even transform ancient items, minute or vast, that once enlightened the minds or served the fancies of the nation and that might do so again to the profit of the nation.

It may not be out of place to mention that not all that belongs to a nation is solid gold. Much is brass and bronze which has got tarnished. It would remain in rest and slumber in archives and museums. Science will illuminate the darkness of the past. Technology will remove poverty and disease. And the past cultures will tame and humanise the monsters of science bent upon total everlasting annihilation.

Thus it is that we take up the resuscitation of our cultures so that they may fashion the lid of yawning abyss to whose brink we have been brought. *Dharmo hato hanti / Dharmo rakṣati rakṣitaḥ*. Devastation of a culture leads to the devastation of a nation's character, uniqueness and singularity. And in a similar wise, the rejuvenation of a culture forms the nation's ladder of ascension to new heights.

2. LIFE DEMANDS VIGOUR

Your ideas regarding the aims of life and hence the aims of education are in perfect consonance with Indian Culture. The student who is devoid of study in objectives, purposes and the approaches thereto can not realize the *summun bonum* of his human manifestation.

The esoteric, the secret, the recondite must be penetrated. An effort, a training and the traversing of the path, stage by stage, enlivening the already manifest, and opening up fresh vistas are the supreme adventures which should absorb the virtually noble part of our being.

Knowing all that is around us, in the immediate neighbourhood available to our coarse senses, is not an ultimate function, either of our senses or the spirit behind them.

The common man or even every man has to lead a common existence and hence he should be equipped by our system of education for the means that would ensure a good physical life with its concomitants of moral and aesthetic development. Intellectually the individual is to be made capable of reacting to the varying situations and thought currents on the basis of reasonable standards of evaluation. The villager has to be raised from the dung-hill stage to the stage of the higher animal that we understand *Homo sapiens* to be in the twentyfirst century.

Our Śāstras contain unending discourses on the highest and loftiest that man could attain to. Man's essential nature is one with the heart of the Universe. The *rājasa vṛtti* activating the dormant and ever galloping forwards and ascending higher should operate under the benign control of *sāttvika vṛtti*.

Even the modern scientific investigational limits are not set by utility conceptions. What appears to be disconnected, to be independent or coexistent, is progressively becoming known to be held together in one common formula.

The ancient texts affirm it beautifully *sūtrasya sūtram*. A *sūtra* is a formula which connects the apparently disjointed beads representing phenomena. Gravitation, heat, light, energy, which till recently were considered to be governed by their own laws, have now been discovered to be held together by one law.

Yet, science must wander for some more time before it discovers the common rhythm and symphony of life and matter. Laboratory tests and mathematical computations have yet to be supplemented and thereby a novel significance is to be brought unto them by the glow of the spirit.

It is admitted on all hands that *aham*, the appreciation of the ego's existence in its common run is the only immediate perception. All else is perceived through the instrumentality of mechanism, either that within our own bodies or that which has been created outside of our bodies. Science has perfected numerous types of apparatus for extending the range of our senses. The microscope and telescope refine and enlarge the sphere of the naked eye. Our hand's capabilities are multiplied hundredfold by skillful and powerful sinews of iron coordinated in workshops and factories.

Locomotion has been quickened and our very feet have been replaced by vehicles which carry us quicker and to longer destinations.

Human intelligence has spread its wings and surveyed the glamours of new climes, but the soul has been ignored. The animal in man has been elevated. But the man in man, or as some put it, the divine in man, has been left lying prostrate. The ancient doublet, *parā* and *aparā vidyās*, makes one entity. Without realising the complementary nature of the two and without soaring into the centre of the *Hiraṇyagarbha* man will not attain his full stature. Discord, daily discord, unending discord, appearing as if it were eternal, would shatter humanity. Realisation must supplement knowledge. The small things of the moment must be attended to with an eye on the all-enveloping.

18 December 1951.

One who studies Indian culture in its various aspects cannot possibly accept the present political boundaries of India. The present generation which has agreed to the present boundaries, and not only that, to the cutting down of these boundaries to a narrowness which is unprecedented, shall be regarded before future progeny as blame-worthy.

Genuine love of peace, the pathetic belief that love can be the sole foundation of peace, obvious lack of intellectual vigour, utter devotion to sentiment apart from reality, these constitute a picture of fatuity and feebleness, which though void of guile, are not void of guilt. Though free from wickedness, they have played a definite part in the slicing away of our Eastern and Western provinces and in the unleashing upon our land of horrors and miseries beyond comparison in human experience. Out leaders are frothing pious platitudes while foemen are forging their arms and fattening their muscles. A Polish proverb says:

Far sweeter is it to tread on thorns,
More willing is one to walk on to the fangs of spears,
Than to tread the mud,
For of tears is the mud and of sighs are the mists.

Aurobindo says of Savitri:
She made of her pangs a mystic poignant sword,
Hoping her greater being to implant,
That heaven might native grow in mortal soil.

Upaniṣad says *विद्धि आत्मानम्*. *Ātmābhijñāna* is the recognition of ourselves. आत्मदर्शन, आत्मप्रकाश, आत्मकाम, आत्मयोग, आत्मरक्षण, आत्मसखित्व, आत्मैश्वर्य are the needs of the moment. We are practicising the very doubtful virtues of आत्मवंचना, आत्मविक्रय and आत्मापहारिता. It will ultimately lead us to आत्मघात. Let us not be आत्मामिष eating our own flesh in the name of false peace.

A new light is required to sustain us where we are and to lead us on. The kindly light which shall lead us on, shall be given unto us from within. Render not thyself so narrow, so crammed, so weak and powerless, breathless, soulless. Life demands vigour. आत्माभिमान is to be cultivated, based

on facts. आत्माभिमान will lead us on to अभियान a marching forward and to defeating the nasty designs of our foemen, to their head-long tumbling. O Bharat, let us make of your name a prayer that inspires and a thunder that lightens.

3. AHIṀSĀ AND HEALTH
(a historical survey)

Biologically or naturally, a man is not a meat-eater or fish-eater. The anatomical and physiological structure of man is definite evidence to this effect. Eggs are an addition of recent times. Like other animals, man did not stay in one place or in one climate which may be considered the most suitable for procuring his natural food. He wandered into areas which were poor or even hostile.

Even in the most favoured circumstances, man often found easier to live on animal food than otherwise. So gathering of fruits and nuts, roots and leaves was supplemented by hunting. How man initiated into eating animal food still awaits investigation. Monkeys do not take to eating meat even when they are hungry. Nor do cows.

It seems that with few exceptions the whole of mankind turned to animal diet as the easiest way of feeding themselves. Animals were available wherever there was water. This may be said to be the uncivilized state of humanity, the animal state, the state when man was only a *paśu* and had not developed himself into a *manu*.

At this stage, as later on as well, man killed man. Violence was a part of daily existence. The drama of death was the drama of the jungle. Death stepped at the back of every living creature. Some think that animals do not have a consciousness of death. They have fear as of man.

At some age man began to think. Thinking made him great and powerful. Thinking gave him huts and fields. Thinking gave him arrows and ploughs. Man became a herder. Herding was a stage next to hunting. Herding was followed by agriculture. Taming animals, that is, dogs and falcons for hunting; besides bulls, horses and camels for ploughing.

Agriculture gave man a settled life. Milk and cereals helped man to keep to a natural non-meat eating way of life throughout the year. With a settled life of agriculture man developed big civilizations. Among these civilizations India occupies a significant place and here it is that *ahiṁsā* was developed and practised to an extent that could not be surpassed elsewhere. Respect for life was translated into a vegetarian way of life.

One finds traces of vegetarianism in many civilizations. But it was here and here alone that man had the courage to practise ahiṁsā in his diet. It may seem strange but it is true that the use of animal diet has increased, with the development of western civilization, particularly during the last one century and a half.

The establishment of big butcher houses all over the West is a nineteenth century development. A popular English song runs: *meat was made to eat.* Meat is considered as good food giving health and strength. It is only recently that some men of exceptional courage have begun to examine the problem of animal diet: firstly, from the point of view of health and man's natural food; secondly,

from the point of view of growing population and the lead of economy; thirdly, from the humanitarian standpoint. We in India have been humanitarians *par excellence*. India is now under a foreign spell, in a mood of imitating the West, having lost confidence of her own judgement or in her own visions.

Resurrection of India is the resurrection of her power of thinking, of her ideas and ideals and of her regaining the position of a leader of humanity. An imitator can not be a leader. India leads where she stands on her own heights. Ahimsa is one of these heights. But ahiṁsā can be exaggerated. So while on the one hand, there are more butcher-houses opened every year on this holy land, aggressors have been able to trample our soil of Ladakh. *Ahiṁsā* and *Hiṁsā* are topsyturvied. There is great confusion and distorsion of values and proportions. I commend to you ahiṁsā as a way of life and as a food habit. It is not something new. Only the stress is new.

4. TEACHING THE LANGUAGE ARTS

by Willard F. Tidyman & Marguerite Butterfield,
second edition, McGraw-Hill Book Co., 1959
(a review)

This is a stimulating book for teachers entrusted with the care of small boys and girls and their development in the language arts.

Language art is a new term that has come into use during the last few years. Language arts include home and school situations, attitudes, abilities and skills and language experiences. Language experiences may be divided into oral communication, listening, written communication, dramatization, choral thinking and creative experience. Higher up in the scale come specific study and research.

Attitudes, abilities and skills have been sub-divided into hand-writing, spelling, written mechanics, speech, grammar, usage, sentences, vocabulary, organization, content and lastly, attitudes. The book is a skillful accumulation of experiences arranged under these heads.

The book can be used by language teachers who have to arrive at an understanding of the basic principles of the arts of language. These principles concern the place that language occupies in the growth and development of the child and the processes that facilitate this growth. They also concern the differentiation of work to meet individual differences as well as the techniques and procedures essential to the implementation of a detailed and concrete day to day programme.

The primary functions of language are clearly defined as communication, self-expression and thinking.

Command of language is an important factor in the development of the total personality of the child. It gives confidence, satisfaction and security in meeting many live situations.

The concept of language as a learning task is a complex of inter-related and inter-dependent experiences and elements in which growth proceeds simultaneously but in varying degrees dependent on points of particular emphasis and interest. The teacher's job in handling various elements is to direct growth in a single element or ability while keeping it in its proper relationship to other abilities and to the total language situation of which it is a part.

When immediate physical needs have been met and a degree of maturity reached, the child becomes absorbed in the intriguing task of making the acquaintance of a great variety of things. Asking questions is the characteristic type of language activity at this stage: "The three-year old asked 376 questions during the day". On enquiry the emphasis shifts from use of language for communication to the use of language for thinking.

Another kind of language experience which begins to take shape early is dramatic play. Words accompany actions.

Growth in performing an increasing variety of language experiences is paralleled by growth in the component abilities and skills. Factors in growth are maturation and stimulation by experience. Maturation concerns the natural development of speech functions and processes of thinking.

Training children in language is training in living, in understanding and in getting alongwith people. A rich environment of varied experiences is essential to good language development.

The teacher should attempt to set up a programme of work that is consistent with natural order in the development of experiences, abilities and skills. These are to be adjusted to capacity. Problems are to be recognized as characteristic of a particular age grade or maturity level.

The book will be of use particularly for teachers of English teaching children whose mother tongue is English, as all examples are derived from the experiences and practices of children and teachers whose mother-tongue is English. Teachers of Hindi and other Indian languages will do well to collect and systematize their experiences of teaching Hindi and specific problems that are connected therewith. The development of a child can be best carried through with the help of its mother-tongue.

5. THE GLORY THAT IS IND

The force of events, unfortunate and unhealthy, has delimited the boundaries of India within the narrowest limits. A portion of Punjab and Bengal is cut away from us only recently. Burma is no longer our own. The provinces of Peshawar and Bannu, Chaman, Quetta and Sind are now foreign lands. Ceylon was cut away from us long ago.

For a student of ancient Indian history and culture, the map of India cannot be made by politics. For a student of religion, sociology, languages, scripts, customs and manners, modes and aspirations of life, values that manage the mind, are factors which cannot be controlled in their entirety by politics.

India is a vision beyond the comprehension of the ordinary man who looks on the surface alone.

India has been a perpetual giver of gifts. She did not exploit. She did not dominate. She did not inflict defeats. She raised others, raised them out of ignorance and barbarity. She gave them writing, she gave them literature. She gave them thoughts to think, a glorious pantheon to paint and to adore. She converted other people from mere creatures to human beings. She raised their stature. It is a wonder of wonders, which neither the modern Indian nor the Western mind would be able to grasp that India did all these without the expectations of anything in return, not even of the common "thank you".

Indian teachers, without the European sword or a book of dogmas in their hands, sallied forth over mountainous crags, over tortuous streams, through deserts and snowy peaks, over long distances, occupying not days but months and years and reached the far off ends of the world, landed among foreign peoples, learnt their languages and becoming one of them, they spread their own fragrance, their own radiance and captivated the hearts and inspired the lives, moulded their conduct, gave them arts, and ideas of arts, without leaving a chronicle to describe what they had strived for and achieved. Work and unselfishness, raising themselves and then raising others, have characterized the work of the Indian missions extending over centuries and millenniums. By their super-human piety, they tamed robbers and brought peace and harmony. They did not strive for establishing political empires or for robbing other countries of their wealth or of their dignity in order to enrich or heighten their own.

Śaivism and Buddhism have been the carriers of Indian civilization during the last two thousand years. As early as the first century the Chinese chronicles recite the story of their emperor receiving Indian preceptors. Since then there was a continuous flow. Thousands must have perished in every century on the perilous routes to China. China is fortunate in having a continued record of its history of having preserved the names and work of Indian scholars, learned and pious, meek and

powerful, unparalleled in forbearance and kindly milk of humanity. China in her turn passed on the Indian fruits to Korea, Japan, Mongolia and Manchuria.

Indians also visited these lands. There was a network of Indian scholars in Central Asia. From Central Asia to Kashmir, young boys formed the fanatic vanguard of Muslim armies destroying everything that was not Muslim, eradicating all that was India, all that was Parsi or Christian. Upto the 10th century *Vakṣu* was the limit of India in the North-West. Vakṣu was pronounced and written as Okhu in Prakrit. Prakrit Okhu was written as *Oxus* by the Greeks. "X" was pronounced as our *kh* and the vowel *us* was pronounced as the English U in "put". Only today the English pronounce it in a different manner. Bokhara was a centre of Buddhism. It has been proved recently that Bokhara is only a corruption of the Buddhist word *vihāra* "monastery". Buddhist caves, Buddhist statues, Buddhist temples lie scattered all along the boundaries of deserts.

Wherever there is habitation today, it is the habitation of a people who are far removed from the gentle religion of Buddha. On the contrary they are behaving in a manner just the opposite of what Buddha preached.

Kabul was still a part of India when the Moghuls ruled in Delhi. In Afghanistan the greatest monument of the ancient Afghans are the statues of Buddha cut out of the living rock at Bamiyan, more than 200 miles to the west of Kabul, on the road to Herat. Dig any part in Kabul and you will find a Buddha or a Bodhisattva.

Taxila, the Indian University *par excellence*, where students from all over the world flocked to drink at the wisdom of India, is alas, a foreign town today.

It must have touched the heart of every Indian to read that at the occasion of the recent establishment of the Indonesia Republic at Jakarta, there was unfurled the Indonesian two-coloured flag named Dwiwarna, a true Sanskrit name, as brilliant as the red colour on the top of the flag, as pure as the white colour at the bottom of the flag. Half the names in Indonesia are pure Sanskrit names. Their drama and story literature is drawn from the Rāmāyaṇa and Mahābhārata. Their shadow plays depict Bhīma and Arjuna. The Rāma story is cut out in stone at Prambanan in Central Java.

The Island of Bali is a heaven on earth, where there is no famine, no epidemic and everybody lives happily. There is plenty of food and drink for everyone. The entire life is a song of worship and devotion. Temples supply them with recreation, with food, with joy, with peace and with justice. The Christian missionaries on the one hand, and the Arab Maulanas on the other, have not succeeded in weaning them away from their traditional Hindu faith. They dance and sing with Sanskrit mantras. They frolic and play while young, and even old age does not seem to affect their joy. To the far off South East there is the Island of Borneo. In the farthest corner of this island, there is a small state of Kotei, where the Raja still wears a golden Gaṇeśa in his necklace. In Kotei are Sanskrit inscriptions which record the donation of twenty thousand cows on the occasion of a yajña by King Mūlavarman.

In the 16th century, the Portuguese tortured and butchered the native population of Philippines and forced them to embrace Christianity. Since then, a few people are left who belong to their original faith. There, however, in the coastal forests, one can still hear the names of months of *caitra* and *vaiśākha*.

Thailand can be proud of having a river Sarayu and the city of Ayodhya. Thai people do not consider the Rāmāyaṇa story to belong to a different country than their own. They greet you in the early morning by saying Udaya-svasti. Their University is named Chūḍālaṅkaraṇa. Even the Thai king must spend a few months of his childhood in a monastery. He must go out for bhikṣā and offer it to his preceptor.

The Japanese perform the *sāṣṭāṅga praṇāma* in temples. Whether uneducated, or highly educated in the universities of Japan or America, *sāṣṭāṅga praṇāma* is the rule of a temple. Nobody disregards it. It is performed with reverence.

India has been losing here empire of love and friendship for the last ten centuries. It is still lingering in many a land. The present day generation owe to their past to see that our future is as brilliant as was our past, that we regain what we have lost and even go ahead. German scholars have laid us under the greatest debt of gratitude by unfolding the mysteries of the language of the Eskimos in the Arctic regions of Greenland, Alaska and neighbouring Siberia. They use a few hundred Sanskrit terms, to mention only one *tataka* 'a sweet water tank or lake'.

Glory to our past, glory to our future, let the present gird up its loins.

January 1950

6. CAPACITY OF THE ARABIC LANGUAGE TO MEET MODERN NEEDS

Arabic is the most important representative of the Ṣemitic languages. Arabic has a reputation of being a rich language. Its literature starts with the birth of Islam. All languages are not of equal value. Languages represent the state of development attained by the people who speak and use the language. Sanskrit represents India, Arabic represents Arabia and Egypt. The two languages have never been closely compared, although thousands of Indian Muslims have been devoting their life-time to the study of Arabic since the beginning of Muslim rule in India a thousand years ago. There have been Hindus too who learnt Arabic and attained fluency in it. A few scholars even learn both the languages. The relative merits of the two languages have never been brought out.

The present writer became interested in the comparative study of the two languages in connection with the problem of developing a scientific terminology for India. In Hyderabad the Government of Nizam has spent lacs of rupees and attained some results. But they could not go the whole way. They found it impossible.

Among the Arabic speaking countries, Northern Egypt, round about Alexandria and Cairo is fairly developed although not to the same extent to which Delhi, Mumbai, Chennai or any other university town of India. The problem of teaching science, however, faced the Egyptians as much as it faces, us today, after we have become free.

The Egyptians are proud of the Arabic language. They will not lag behind the French in the admiration of their mother-tongue. They can easily cite a thousand names of the camel alone, just as in India we have *Viṣṇu-sahasra-nāma*. Everybody has to admit that for certain things like the camel, Arabic is the richest language. A parallel case is given by the Eskimos whose vocabulary of above ten thousand words is unbeatably rich in fish-lore.

Arabic has a highly ordered grammar. The Arabic grammar is more developed than Latin or Greek or any other language outside India. It is only in India that grammar has been raised to the status of a science and one may easily spend twenty years to be a master. While examining Arabic for modern purposes, there are certain short-comings which are staggering. The verb 'to be' does not exist, when 'to be' is indispensable, 'become' is used as a substitute and it does not take the same case after it as it takes before it. The verb has no tenses, only two forms indicating complete and incomplete actions. Most words are derived from roots which consist of three consonants called radicals. It is obvious that these roots are not verbs. The addition of certain vowels and consonants before, after and in between the radicals makes words. In this way some seventy word patterns are made, each with its own meaning. In English *man, ran, fat* are all of the same pattern, a short vowel between two consonants, but one is a noun, one a verb and one an adjective. This is impossible in Arabic. The number of patterns being fixed and closed, the language sounds rather monotonous. No other language of the world has so few patterns. Unless we come to a mono-syllabic language

like the Chinese where, if tones are to be ignored, the entire number of syllables used is four hundred.

There are no numbers beyond the thousand. In modern Arabic the word million and billion have been borrowed from French. Denoting of fractions is a difficult affair. One over twenty-nine would be expressed by *sahmun min tisatin va ishreena sahman.* Beyond nineteen there are no ordinal numbers. Cardinal forms are used instead. When we come to participles, there are just an active and a passive participle. In themselves the participles contain no idea of time.

It may shock those who have been accustomed to modern scientific phraseology or to ancient languages like Sanskrit or modern languages like German and Russian, that there are no compound words in Arabic. The ease with which a noun lends itself to be used as a verb in English or in Sanskrit cannot be thought of in Arabic. There are rules and rules are almighty. You cannot go beyond them, i.e. you can have no compounds.

Prefixes qualifying and modifying the meaning of verbs and nouns such as *pre°*, *com°*, *ab°*, *sub°*, *super°* do not exist in the Arabic language. The presence of these prefixes makes the English vocabulary stupendous. Without these, it would not have been possible to build up the huge terminology that exists nowadays in English. Similarly the number of suffixes such as *ive, al, ant* is extremely limited in Arabic.

So while amongst the medieval languages Arabic occupies a decent position, it falls short of modern requirements with the result that French terms are daily invading Egyptian and Syrian newspapers, commerce and universities. The words do not fit in with the rhythm so carefully fixed by the usage of the last fifteen hundred years of speech and literature.

The information given above has been extracted from the book *Teach Yourself Arabic*, by A.S. Tritton, D. Litt., Professor of Arabic, at the School of Oriental and African Studies, University of London.

7. THE ASIAN CULTURAL COMPLEX
TOWARDS A SUPRA-SCRIPTURAL HARMONY

1. A universal religion will be supra-scriptural. Hearts of peoples are not yet lost. Religions are already *supra-national*. But they clash, for they have differing and warring scriptures, maligning and hating each other. A *supra-scriptural*, non-maligning, and yet the highest echelon in the spiritual ascension of man may be projected by India: contradicting none, and harmonizing all. It is the path of yoga: the aligning of individual consciousness with the universal consciousness. Zen

2. The Asian Cultural Complex comprises: India, Confucian Asia (China, Korea, Japan, Vietnam), Mongoloid Asia (Huns, Tartars, Turks, Mongols, Manchus), Theravāda Asia (Srilanka, Burma, Thailand, Laos, Cambodia), Indonesia and Malaysia, Islamic Asia (Arabia and other countries), and Iran (with its Indo-European language). It is the biggest land mass. It has seen armed clashes, defeats, victories, and substitution of one culture by another.

3. Hindu-Buddhist Asia was a cultural relay system:

India, Srilanka, Cambodia, Myanmar, Thailand, Laos

Gandhara, Central Asia (Niya Prakrit), Tunhuang, Lungmen, Yunkang, Diamond Mountains in Korea

India, Tibet, Mongolia, Kalmyks upto Volga and Black Sea, Buryats, Manchuria, High Asia

India, China, Korea, Japan, Vietnam

India, Malay, Sumatra, Java, Bali, Lombok, Borneo, etc, Philippines (under the Śailendras), Madagascar.

4. Hindu-Buddhist Asia over the centuries:

5th cent. B.C. Vijaya in Ceylon.

3rd cent. B.C. Aśoka's missions to Burma, Srilanka, from Gandhara upto the Greek world.

3rd cent. B.C. upto 7th cent. A.D.

Buddhisation of Iranians (Parthians, Pahlavas), Huns, Śakas, Tartars, Chinese, Koreans, Japanese in the vast expanses of Asia, and in the islands of SE Asia

1st cent. A.D. Kaniṣka upto the Caspian. Central Asia (Kaniṣka's script)

Land routes – China

Ocean routes – Malay, Indonesia, etc.

2nd cent. First historical king of Campa is ŚrīMāra. Hindu kingdom of Campāpura

7th cent. Tibet

775 Ligor inscription of Vijayeśvara

8th cent. Pāṇḍuraṅga dynasty founded by Pṛthivīndravarman

c.851 Nalanda copper-plate of the 39th year of *Yava-bhūmipāla vīra-vairi-mathan-ānugatābhidhāna Śailendra-vaṁśa-tilaka ... Śrī-Bālaputra*, who made a monastery at Nalanda.

13th cent. Mongolia

1294 Kṛtarājasa Jayavardhana, with his capital Majapahit= Bilva-tikta

1474 Keddah annals *Hikayat Marong Mahavamsa* for seven Hindu rulers, of whom the last ruler became Muslim in 1474 A.D.

1478 Majapahit ended in 1478

\- Pacific islands upto Hawaii have legends of relations with India

17th cent. Buryats in Siberia, Kalmyks on the Volga

1936 This *Kulturkreis* continued extending till 1936

Chinese and Indian Asia as two separate entities met in Vietnam and Tonkin, as friends.

Clashes: first: with Islam from the 7th century up to the present. Second: with communism.

Central Asia was a meeting of Tibetan, Indian and Iranian worlds. Clashes for centuries, and ultimate retreat of India. Later Indian and Arabian worlds collided. India retreated after being overpowered.

Madagascar to Philippines faced a clash with Islam and partial retreat.

5. Geographial Names of Central Asia.

Names ending in °*kand* are specially provided for by Pāṇini 2.4.20: *saṁjñāyāṁ kanthośīnareṣu*. The following names of cities are cited in the Kāśikā by Vāmana and Jayāditya: Sauśami-kantham, Āhvara-kantham, Vīraṇa-kanthā, Dākṣikanthā. Dākṣikanthā is not in the Uśīnara region. Āhvara-kantha is Yarkand, Dākṣi-kanthā is Tashkand.

Pāṇini 4.2.142 gives two toponymic suffixes: *kanthā* and *palada*. The examples in the Kāśikā are: *dākṣi-kanthīyam, dākṣi-paladīyam, dākṣi-nagarīyam, dākṣi-grāmīyam, dākṣi-hradīyam; māhiki-kanthīyam, māhiki-hradīyam*.

There were Vedic schools from Yarkand upto Krauñca-parvata and Śvetagiri.

Āhvaraka are a school of the Yajurveda in the Taittirīya-prātiśākhya. Āhvara-kantha is Yarkand. Śyāmāyanīyāḥ are a school of the Maitrāyaṇīyas. Śyāmāka is Chitral in the Rorukāvadāna. The fifteen schools of the Kaṭhas are associated with the Northwest and Central Asia. Piñjula-Kaṭhas are located in the Krauñca-parvata. Krauñca-randhra is the Niti Pass. Jṛmbhaka-Kaṭhas are in Śvetadvīpa. Śvetagiri is Kangri Karpo in Tibetan. The Brahmaputra River is Tsangpo in Tibetan with the same meaning. Can Tibetan names be translations of Sanskrit names?

The Yarkand River is Sītā and the Oxus is Vakṣu. Aksai Chin means "Soda Plains". The investigation of Tibetan and Chinese place-names and their Sanskrit counterparts is a new domain of research.

India, modern India, freed from foreign bonds, is the *Heart Land,* the *Temple Land,* the Land of Pilgrimage, *t'ien kuo* in Chinese, *ja-gar* 'the White Land' in Tibetan. Cultural grandeur needs economic and military strength. Asian lands are still receptive to India. India has to embrace them as brothers and prop them. She has to act with wisdom and boldness. India needs them for herself too: from Iran to Philippines. Asian peoples look up to India. We are one family. Singly, they have small armies, and unexploited resources. With India, they will form a huge and powerful belt, deterrent to any designing and scheming aggressor. Ideologically they will be progressive (*Brahma ca kṣatram ca*).

8. VEDIC AND AVESTIC TRADITIONS
(notes for a lecture)

Everyday I repeat *asam vohu vahistam asti*. I teach Avesta to my students. I am preparing a concordance of Vedic and Avestic passages.

Today I shall address the laymen and laywomen who form the body of Hindu and Parsi society. We have become too much of antiquarians. The heart, the soul which do not quicken the body as a whole and do not move it onward, helping in its evolution, can they justify their existence? What is the good of writing things which no two men read. We need to give them a place in life, otherwise we are sounding the death-knell of our hoary literatures. Knowledge is for dissemination. Let us not be miserly and let us carry ideas to the people. Establish as many public platforms as theatre halls. Broadcast what we know and what the people ought to know. Here lies our evolution.

Let me take you back to some four to five thousand years. Visualise with me a race, sturdy, tall, energetic, fair colored, bright imagination, full of wonder for nature, pious and godly, *conquering*, *devastating foes*, ever advancing and expanding in all directions, speaking *one language*, having a common religion, on the borderland of Asia and Europe. *In the West*, the Greeks, Latins, BaltoSlavs, Germans and Celts. *In the East* the Persians and Indians. Semitic religion overpowered the West. Only few literary remains. In the East we are the only true descendants. We followed different courses of development.

You are the descendants, the torch-bearers, you carry the light that dawned upon the Prophet Zarathuštra. Like you is your literature of yasna, yešta, inscriptions, and references by Greeks of great corroborative value. There is no system of philosophy, no detailed references to arts and sciences, not even to music and poets. Later mention is not always to be trusted in such matters. No development of literature. Persians had constant struggles to fight. On the other hand, in India there are Vedas, Brāhmanas, Sutras, Upaniṣads, Smṛtis, Six Schools of Philosophy, atomism, logic, *sphoṭa-vāda*, *śūnya-vāda*, *syād-vāda*, yoga, bhakti, ahiṁsā. Great activity and richness in grammar, phonetics, semantics, etymology, etc.

The inter-relation between the two cultures is to be traced to their common origin, and later on to a similar mentality in certain respects, which accounts for parallels in growth. We come nearest in language and metre: a *dim peresat Zaraθuštra ko nare ahi*. Metre: *gāyatrī āsurī* of 15 syllables. Avesta is nearer to Vedic than Classical Sanskrit or Prakrit.

Zarathuštra was born of Porusaspa and Dughdova at Raghai. His allay was Vištāspa.

(i) His task was to reduce the mythology to its minimum. The multiplicity of Gods was reduced to monotheism: Ahura-mazda (compare *kavir manīṣī* in the Upaniṣads).

(ii) *aśa* → cosmic and moral law (cf. Buddha).

(iii) dualism: is it Semitic influence?
(iv) economic problem: agriculture
(v) Gāthās: In the Dhammapada Buddha talks of piety, morality, good action, without inviting the interference of God or gods.
(vi) The later works in prose (like the Vendidad) with their detailed codes of purity of fire, water and earth. Compare the smṛtis which deal with the purification of soul, mind, body, utensils, pollution, etc.
(vii) Old customs received the sanction of the priests: (a) not crossing the sea, (b) earthen vessels can never be cleansed, (c) woman in menses, (d) defiled clothes to be destroyed, (e) the disposal of the dead: compare Atharvaveda:
ye nikhātā ye paroptā ye dagdhā ye coddhitāḥ /
sarvān tān agna āvaha pitṝn haviṣe atteva //
(f) blowing the fire not allowed. Fire always lighted on a *vedi*, (g) sacred thread between seventh to fifteenth year.
(viii) The Mithra cult: mithreum at Heidelberg. This degeneration began after the gāthā period. The old gods, mythologies, rituals asserted themselves. Zarathuštra had definitely preached against the bloody rituals, as Buddha had done. The soma sacrifice was purified. Still it retained a large number of its Indo-Iranian traits: *haoma dazdi me baesajanam*. The soma ritual has many similarities with Vedic.
(ix) The theory of good actions was further developed in India into the complex karma theory.

Vedic and Avestic thought compared. The *Vedic* is by far the richer, complex, storing every tradition, every god, every thought carefully, trying to synthesise and amalgamate. The Vedic is a long broad stream, receiving every current that crosses its way, absorbing its waters, getting new life, and further promoting growth all round, meandering through ages and countries, now losing its clarity and again emerging in a fresh garb. The *Avestic* thought is simpler, more practical. Having cut off with the ruthless hand of a gardener all that was not suited to it. A clearly flowing mountain torrent of great rapidity, giving freshness to those among whom its course lies, but not welcoming too much expanse. So that there are more Iranian things which find their corroboration in the Veda than is the case vice versa. It is in the realm of higher thought that we should search for parallels, such as the good mind (*vohu manah*): *tan me manaḥ śiva-saṅkalpam astu*, or *dhiyo yo naḥ pracodayāt*.

9. EARLY CULTURAL CONTACTS BETWEEN IRAQ AND INDIA

One of the earliest historic references to contact between Iraq and India is in a Buddhist jātaka story, called the Bāveru-jātaka. Therein we hear of Indian merchants who undertook periodical voyages to the land of Bāveru or Babylon, the ancient Iraq. There were very few birds in that country, and on their first visit the merchants brought with them an Indian crow, which excited great admiration. But on a subsequent voyage they took a wonderful peacock, and the poor crow found himself quite eclipsed.

The timber from which hulls were constructed in Iraq and in the neighbouring parts nearly always came from India and its islands. The timbers of hulls were of teak wood or coconut wood. 'Teak' in Arabic is *sāj* (originally *sāg*) from Prakrit *sāka*. From very ancient times it had been imported from India, and has been found in Babylonian, Achaemenid and Sassanid remains. Al-Masudi states plainly that ships of the Indian Ocean were built in teak. 'Coconut' in Arabic is *nārjīl* or *nārgīl*, derived from Prakrit. It is also called by the Arabs *al-jawz al-Hindi* 'the Indian nut'. The Arabs used either to import it from India and its islands, or to go and build their ships on the spot. The Maldives and Laccadives were the scene of a remarkable shipbuilding activity, for there ships were built entirely of the diverse products of the coconut trees.

In the field of medicine too, there was an active exchange between Iraq and India. The Barmaks were mainly responsible for these close relations. They invited to Baghdad Indians who were versed in the methods of Indian medicine. The Barmak family of Baghdad was an old and distinguished one. Wazir Jafar the Barmak was Harun's closest companion. The first of the line whose name history has preserved was a physician of Balkh. According to Masudi, Barmak was not a name, but a title. It was borne by him as head of the Buddhist monastery Naubahar or Nava-Vihāra in Balkh. As a physician Barmak's claim to fame is the pill, which was named after him, and which was recommended by Avicenna and later writers.

Abd-al-Qadir al-Jilani who flourished in Baghdad in 1077-1166 established the first Sufi fraternity. In the Sufi fraternity the Buddhist view of life is unmistakably apparent in certain places. The Zindiq monks described by the Sufi al-Jahiz were Indians.

India acted as an early source of inspiration, especially in wisdom, literature and mathematics. About 773 an Indian traveller introduced to Baghdad the Siddhānta, a treatise on astronomy, which by order of the Caliph was translated by al-Fazari into Arabic. The stars had, of course, interested the Arabs since desert days, but no scientific study of them was undertaken until this time. Islam added its impetus to the study of astronomy as a means for fixing the direction in which prayer should be conducted. The famous al-Khwarizmi, who died about 850, based his widely known astronomical tables on al-Fazari's work and syncretized the Indian and Greek systems of astronomy, at the same time adding his own contributions. This same Indian traveller had also

brought a treatise on mathematics, by means of which the Indian numerals (*hindsa*) entered the Moslem world. Later in the ninth century, the Indians made another important contribution to Arabic mathematical science, the decimal system.

The second half of the eighth century AD was a period of transmission of knowledge to the Arabs, and scholars were mainly concerned in translation and elaboration of texts from Sanskrit besides Syriac, Pahlavi and Greek, particularly under the Abbasid Caliphs al-Mansur (754-75) and Harun al-Rashid (789-809). Under al-Mansur the city of Baghdad was founded and the translation of the Hindu astronomy defined by the term *Siddhānta* was made by Muhammad ibn Ibrahim al-Fazari.

Indians made a notable contribution to trigonometry which passed to Europe through the Baghdad scholars. By using the half-chord and a radius of 120 the Indians obtained a table of sines directly and thus established the modern method of reckoning. The Sanskrit word *jyā* or *jīva* became *jība* in Arabic and then *jaib*, and finally *sinus* in medieval Latin, thus giving rise to the modern *sine*.

In the ninth century the work of translation and assimilation went on. The seventh Abbasid Caliph, al-Mamun (813-33), a great patron of science, established *The Abode of Wisdom* (Bayt-al-hikma) at Baghdad, which was the most effective academy of science. During his caliphate and later, there flourished Al-Kindi. Like many eminent scholars of the Middle Ages, he was an encyclopaedist. He wrote numerous works on many subjects. His scientific studies embraced the Hindu numerals. Under Al-Manun flourished the great mathematicians Muhammad ibn Musa al-Khwarizmi, who was the most influential of medieval mathematicians. He fused Indian and Greek mathematical knowledge. His arithmetic introduced the Hindu numeral system to the Arabs and thence to the West.

10. THE LITERATURE OF LAVA (LAOS)

It is interesting to note that the name as originally written in the script of the people is Lava and not Laos. Lava country is *Muong Lava*. There is also an ancient city Lavapuri, popularly pronounced as Lobpuri situated in Thailand. We should start the use of the correct name, Lava. The written documents of the Lava people are on palm-leaves, just as in India. They have the same format as in India. Lava language is connected with the languages of Thailand, Burma and with the Ahoms of Assam.

The beginning of Lava script is in 1283 AD king Rama K'amhêng of Sukhodaya created the writing. This script marks the common origin of Thai and Lava alphabets. The earliest Lava literature is replete with words of Sanskrit and Pali origin. No dictionary has so far been prepared which completely registers the ancient Lava language.

Sanskrit and Pali grammar, lexicography and prosody have influenced Lava language and literature. The classical period of Lava literature was in its full splendour from 1547 to 1571 under the rule of Satthathirat. It is a Sanskrit name. This name is also known under Śrī Jaya-jyeṣṭha or in local pronunciation as P'ra Jaya Jettha.

Another name which has to be mentioned in connection with the classical period of Lava history and literature is King Sūrya-vaṁśa who ruled from 1637 upto 1694. During this period came the Dutch traveller Van Wusthoff in 1641. In this epoch, Lava was a mighty centre of intellectual and religious activities.

It has been remarked by every one who studies Lava culture that the diversity, richness and the characterstics of Lava culture and literature are essentially Indian. They follow the same ideals and often the same techniques.

LITHIC RECORDS

They appear from the 13th century onwards. The most important script is known as the Tham (= Dharma). It is a script used in inscriptions, poetry and romance, administrative records and correspondence.

The eras are as follows:

(a) The small Śaka era which began in 638 AD.

(b) The great Śaka era which began in 78 AD

(c) The Buddha Śaka era which began in 544 BC.

Their names used in the Lava language are as follows: Culla-śaka-rāj (pronounced as rat, *culla* = small), Mahā-sáka-rāj, Buddha-śaka-rāj.

1283 is the year of the introduction of Pali scriptures from Srilanka into the kingdom of Sukhodaya. From this moment Sanskrit was replaced by Pali.

Lava and Thai epigrahic records are not so rich as of the Khmer people of Kambuja.

Among the inscriptions I may mention the inscription of Dan Sai. It is dated 1482 Śaka, pūrṇimā of the month of āṣāḍha, 2103 years after the Nirvāṇa of Buddha. It mentions two Kings: His Majesty Dharmaka-Rāja who ruled in Candanapurī Śrī Śatanāganahuta mahānagara ratna, and His Majesty Parama-Mahācakravartīśvara vara-rājādhirāja who ruled in Śrī Āyodhyā mahā-tilakabhavanagara ratna. The two kings invited virtuous monks from Candanapurī and from Ayodhyā. The great mandarin from the city of Candana-purī was Samriddhi Maitrī and from the city of Ayodhyā, Vimala Satyabhakta. The two kings promised to unite their families, the Sūrya-vaṅśa and the Abhaya-vaṅśa upto the end of the Kalpa.

Another inscription from Vata Vixun in Luang Prabang is inscribed in Tham characters of the Burmese type and is dated 1835. It records the creation of a Buddhist library with 2823 manuscripts. It records the constitution of a committee presided over by Rāja-vaṅśa for elaborating the sacred books of the Tripiṭaka into Tham characters.

POETRY

Poetry precedes prose and epics precede lyrics. Before the introduction of Hinduism and Buddhism the people were under the regime of animism, cult of spirits, forces of nature and worship of ancestors.

With the introduction of Indian civilization the people of Lava found a rich treasure. The classical Lava verses follow the metrics of Indian prosody. The metre is regulated by the number of syllables and their quantity. There is a caesura and division into four quarters or two hemistichs. In fact, the true classical Lava poetry is formed of translations of Indian poems. Even Lava folklore is peopled by the Indian pantheon. Religious songs of the bhikṣus developed upto the 19th century. They inspired large number of stories which became popular in verse and prose. Besides, there were other poems of Indian inspiration, didactic, satirical and fables. What we have said about poetry applies to songs as well. The Lava people sing of the beauty and charm of nature and of love and its attractions. They sing when they go to the forest to cut wood, to pluck flowers, to gather roots, bamboo shoots and vegetables: "In passing through the forest I came across swarms of birds which sing and dance, seated two by two they flirt and play."

They sing when they go to the field. They sing when they come back. They sing at every occasion. Girls and boys, singly and in groups, follow each other exchanging verses and songs. There is a contrast among young girls as against married women with children in their arms. These songs are often accompanied by a musical instrument known as k'en. Often there is an opera between two persons, one man and another woman. Their dances, gestures and movements recall Indian origins. The subjects are taken from Hindu and Buddhist stories, Jātakas, historical and legendary episodes as well as Indian fables. They supply interminable topics of gallantry and tenderness. The Molam is an important genre of literature. It evokes the marvels of paradise, the powers of Indra, the cruelty of Yama, the atrocities of hell, and on the other hand the beauties of full moon, the enchantment of woods and seasons.

STORIES

Stories are used for diversion and for popularization of higher values of life. They are based on Buddhist scriptures and are inscribed in Tham characters. The manuscripts containing stories generally belong to the 19^{th} century. One of the popular stories is the "Four Champakas". It is a Lava version of the Champa-rāja-jātaka. There is another version in verse.

Popular stories and romances are generally very long, comprising from 400 to above 800 leaves. Their length does not allow them a harmonic and perfect structure. Love is their principal theme. Personages are painted in diverse colours. The hero is generally a brave prince, a charming boy, favoured by virtues, often a Bodhisattva, noble and brave, who fights evil and triumphs. The powerful Indra intervenes in the course of combats in order to help the hero. There is coquetry of the divine kinnarīs, the beautiful dancers of heaven. There is the violence and voracity of yakṣas, the great monsters of the universe who possess the magic power of travelling through air, of assuming any form at will, and of fighting with enchanted armies. The yakṣas are the redoubtable enemies of the hero. Then one comes across the kind-hearted rishis or hermits, who communicate to the hero the occult science of flying through space and of fighting victoriously with armies of marvellous valour. The heroine who is a loving beauty of great fidelity proves her affection.

The above may be taken to be the general outline of love romances. Lava literature is on the same footing in this respect as the literature of Cambodia, Thailand and Myanmar, all inspired and peopled by Hindu and Buddhist thought and content which are altered, modified and enriched by the imagination, temperament and genius of the society for whose entertainment and edification the romances have been composed.

Among the prose romances we might mention *Champa si ton* and *Buddhasena*. The first of these is the story of four princes named Champa. They are the sons of the King of Pañcāla and his queen Padmā. They are murdered by queen Angi and from their ashes spring forth champa trees. They are resuscitated by hermit Agni-cakṣu who gives them four names following the colours of champa flowers—Sita Kumāra (the White Prince), Pīta Kumāra (the Yellow Prince), Suvarṇa Kumāra (the Golden Prince) and Vajra Nanda Kumāra (the Diamond Prince). The last one had cut one of his fingers and the hermit had replaced it by a diamond one. The hermit had given him instructions in magic and in the art of flying through space. He had armed him with charmed weapons. The princes undertook numerous adventures, terminating in the conquest of the three empires of the yakṣas, after which they went to Pañcāla. Padmā was reinstated as queen and Angi was reduced to the post of a guard.

Buddhasena is the history of a prince of that name, belonging to the city of Indraprastha Nagara situated in Kambuja country. Buddhasena was married to the daughter of a yakṣiṇī. After their death the prince and his wife were transformed into two hills which now face Luang Prabang.

We might mention here one very important romance in verse named *Kalaket*. Kalaket is the story of a King of Vārāṇasī named Surivong who possessed a marvellous horse named Manikap

which could speak the language of men and traverse freely through air. The king's ally was Garuḍa who had given him a prodigious bow. His second ally was the King of Yakṣas. He had been reigning for several years and still he had no child. Astrologers predicted that he would have a pious and powerful son. Upon the request of the queen the King of Gods, namely, Indra sent Devaputra and his four wives on to the earth. In the course of their descent to earth, they were separated by wind. The Ḍevaputra was born to the queen as Kalaket.

We possess an important collection of Lava stories. The majority of them are derived from the Pañcatantra. In fact Pañcatantra stories are widely diffused throughout the region.

The stories may be divided into three categories:

(1) Pañcatantra stories

(2) Judicial stories

(3) Comic stories

The Lava Pañcatantra consists of five works termed Pakon (= Prakaraṇa). Their names are as follows:

(1) Nanda Prakaraṇa (Nanda is the name of a bull)

(2) Maṇḍūka Prakaraṇa

(3) Piśāca Prakaraṇa

(4) Śakuna Prakaraṇa

(5) Saṅgha Prakaraṇa (which is in the form of a gloss to the text of Vinaya).

The narrator of the stories is a queen called Tantai Mahādevī, a name which corresponds to Nang Tantrai of the Thai version, and Dyah Tantri of the Javanese version of Pañcatantra. Tantai, Tantrai and Tantri are alterations of the Sanskrit *Tantravāya* "the Weaver of Tales".

There also exists another collection of stories entitled *Mulla Tantai* resembling the Kambuja work *Koeng Kantray* which is a sacred book of laws. These are judicial stories. Kantray is probably the Sanskrit *karttri* (spinner, Hindi कातने वाला). Cantrai, Cantai, Canti are also used to denote the narrator of stories. Mulla Tantai is Sanskrit Mūla-Tantra.

Judicial stories. These are used as commentaries on different articles of the Code of Law.

Comic stories. In general they have an ancient tinge about them. One of the best known works of this genre is *Ay Cet Hei*. It is in verse. It is based on elements which are grotesque and miraculous. Another work which may be mentioned is *Hua Lan Bua Het* "the horse poisoned by mushrooms."

LEGENDS AND HISTORIES

The principal historical and legendary works are the following:

(1) Nit'an (nidāna) Khun Bôrôm. Khun Bôrôm is the son of Indra who was sent from heaven to found the kingdom of Lan-Xang. The events come to an end in 1572.

(2) P'ôngsavadan (vaṃśāvadāna) Muong Lao.

(3) P'ôngsavadan Kasat Vieng-Can. It is a chronicle of the kings of Vientiane. It comes to end in 1901.

(4) P'un P'ra Bang. It is a history of P'ra Bang.

(5) P'un P'ra Kêo. It is a history of the emerald statue of P'ra Kêo.

(6) Nit'an P'raya Cüong Lun. It is a chronicle of the western principality of Lava during the last three quarters of the 12th century.

(7) Uranganidan. It is a heterogenous text comprising predictions of Buddha, of his different births and miracles, and of kings of Lava in the 16th century.

THEATRE

The classical Lava theatre has an Indian origin and has been imported from Khmer in the 14th century. It was mainly developed in the 16th and 17th centuries. Its beginning was marked by the creation of a ballet. It was organised at the Royal Court and a grand orchestra was created to accompany it. It consisted of xylophones, gongs arranged in a circle, trumpets and tambourines, big and small violins, mandolins and wind instruments. They accompanied the mimic dancers and the pantomime ballet. The costumes were rich and varied. There were masks and diadems. Gestures and movements remind one of Indian choreography, The scenes represent in general the episodes of the Rāmāyaṇa. A little later there was a chanter to accompany the dancers. Afterwards the actors themselves began to talk and sing while they gesticulated and danced, and ultimately we come into the presence of veritable scenes of opera.

Lava theatre is intimately connected with her literature, poetry, romance and history.

LAVA WORDS OF INDIAN ORIGIN

Hereunder we give a few:

P'raya Thên, Thên Fa, Phi Fa = Indra
P'issanukam, the celestial architect = Viśvakarman
Nang Th'orani = Devī Dharaṇī (the Earth)
Nang Mekhala = Devī Mekhalā, Maṇi Mekhalā (the goddess of the ocean)
P'raya Nak = Nāgarāja. These are serpents who live in rivers and can take human form.
P'rom = Brahmā
rusi = ṛṣi
Si Ayudhya = Thailand
Hongsa (Haṁsa) = Pegu
Setthi = śreṣṭhī (a merchant prince)
Kumara = Kumāra (Prince)
sut = sūtra

BUDDHIST LITERATURE

The Lava people have a very rich literture, canonical and extra-canonical.

Canonical literature is represented by the Tripiṭaka. Besides the texts, there are glosses (*nissaya*), commentaries, sub-commentaries (*aṭṭhakathās, ṭīkās*). Many of these have been introduced into Lava country from Myanmar.

The Jātaka stories constitute the central kernel of the Buddhist literature of Lava. These stories have been translated into Lava language. There is another collection of fifty Jātaka stories named *Ha Sip Xat* or Paññāsa-Jātaka. In Burmese, it is known as Zimme Paññāsa.

EXTRA-CANONICAL LITERATURE

In this literature gods occupy a special position. Among them Indra is supreme. In a way, he is a kind of Providence. He is the protector of pious people. He favours the good and punishes the wicked. There are numerous books which are consecrated to Indra the king of gods, such as a History of Indra, Questions of Indra, etc.

Then there are stories concerned with Bodhisattva Maitreya. Among the histories of saints, one might Ānanda, Upagupta, Maudgalyāyana and many others. The story of Jambupati is of particular interest on account of the quality of its composition. It deals with Jambupati, the king of Uttarapañcāla, the most powerful sovereign of Jambudvīpa, having one hundred and eleven vassal kings under him. This work is of great importance for the study of iconography of Buddhist statuary.

There are histories of the relics of Buddha, of his teeth, of his hair, of small pieces of his bones, of his foot-prints, and of other objects and utensils, of the Bodhi tree in Srilanka, of stūpas in different parts of Myanmar, Thailand and Lava. And lastly, on the miraculous re-union of all the relics of Buddha at the foot of the sacred Bodhi tree.

Saddavimala is a manual of Yogācāra. It embraces morals, anatomy, physiology, embryology and grammar. The inclusion of grammar is justified as being the means for attaining a transcendental knowledge of the contents of sound among human beings and in the universe.

TECHNICAL LITERATURE

Grammar, prosody and lexicons may be considered as supplements of canonical literature. *Kaccāyana* is the major text in grammar. It is known under the title of *Sut Sadda*. It has eight chapters: (a) sandhi, (b) nāma, (c) kāraka, (d) samāsa, (e) taddhita, (f) ākhyāta, (g) kṛta, and (h) uṇādi. These texts were introduced into the Lava country in the 12th and 14th centuries from the Pegu region of Burma. Most of them were composed by Myanmar and Srilankan authors.

Subodhālaṅkāra is a book on rhetorics composed by Saṅgharakṣita of Srilanka in the 12th century.

Prosody. Vuttodaya was also composed by Saṅgharakṣita. It has numerous commentaries.

Lexicography. Among lexicons one might mention a Pāli-Lava lexicon whose first part alone is available. Its title is Akkarasap, the Pāli original being Abhidhāna-ppadīpikā.

ŚĀSTRAS

Raṭṭhasattha (Rāṣṭraśāstra) or *Kotmay lao* is the principal source of ancient customs such as marraige, divorce, succession, slavery, etc.

Horāśāstra deals with horoscopes, astrology and divination. It gives indications concerning favourable and unfavourable moments for accomplishing such acts as journies, construction of houses, marriages, etc.

There are many books concerning nīti-śāstra or the art of government. The name of the most famous book is Rajasavani. It is a gloss on stanzas collected from Sanskrit sources. It has three chapters: (a) rājā, (b) rāja-kārya, (c) rāja-kṛtya. It deals with five rājadharmas, four upāyas, seven rājagunas, town-planning, art of war, and numerous other items such as painting, cooking, medicine, slavery and fortifications.

There are special treatises dealing with diverse matters such as Lakṣaṇaśāstra, Cintāmaṇi, Śrīratna-jyoti, Paropakāra-śāstra, Nara-lakṣaṇa, etc.

Nītiśāstra also contains subhāṣitas. There are many separate works consisting of subhāṣitas: (a) P'in sam say, (b) K'am son, (c) Pu son lan, (d) Lan son pu.

A verse has 4.5 or 7 feet. Every idea is illustrated by a simile.

At the end, we might just draw the attention of our readers to the fact that this vast literature has not been studied. Only a very few among them have been translated into French.

4 April 1959.

11. SUVARṆA-BHĀSOTTAMA-SŪTRA

In the following pages we present a comparison of the Sanskrit originals of stanzas 9-21 of the second chapter (*parivarta*) of the Suvarṇa-bhāsottama-sūtra, with their Tibetan and Chinese versions. The Tibetan and Chinese are transcribed into the Latin alphabet, and a literal translation of every word is written below. This shows in a precise manner the technique of translation, as well as how the Sanskrit text was understood. It is strikingly parallel to the Pali text of the Jātaka, which is cited from the edition of Fausboll (Vol.III p.477 b). The trinity of the original and its two major translations shows the transmission technology of Buddhist sutras.

yadā sroteṣu[1] *Gaṅgāyā roheyuḥ kumudāni*[2] *ca /*
raktāḥ kākā bhaviṣyanti śaṅkhavarṇāś ca kokilāḥ // 9 //
[1]ABDE *srotaḥsu.*
[2] ABDE *kusumāni*

Tibetan
nam.zhig gaṅ.gāi chu.rgyun.la
when of Gaṅgā in the water-streams
me.tog.rnams ni skye.ba daṅ
flowers - grow and
bya.rog dmar.por ḥgyur.ba daṅ
crows red become and
khu.byug duṅ.mdog ḥdrar ḥgyur daṅ
cuckoos shell-coloured like become and

Chinese
hêng.ho shih liu shui
Gaṅgā hasten flow water
k'o shêng pai lien hua
may grow white lotus flower
huang niao tso pai hsing
yellow bird make white shape
hei niao pien wei ch'ih
black bird change to red

恒河駛流水
可生白蓮華
黃鳥作白形
黑鳥變爲赤

Pali
Gaṅgā kumudinī santā[1] *saṃkhavaṇṇā ca kokilā*
[1]*santi*

jambus tālaphalaṃ dadyāt kharjūraś[1] *cāmramañjarīm*
tadā sarṣapaphalamātro vyaktaṃ dhātur bhaviṣyati // 10 //

[1]ABDE *sarṣapamātraṃ ca*

Tibetan

ḥdzam.bur ta.lai ḥbru chags daṅ
on jambu of tāla fruit grows and

ḥbra.gor a.mrai dog.pa chags
a kharjūra of āmra blossoms grow

de.yi thse.na yuṅs.ḥbru tsam
in that time mustard seed as much as

riṅ.bsrel.du ni gsal.bar ḥgyur
relic manifestly will be

Chinese

chia.shih shan-pu shu
suppose Jam-bu tree

k'o shêng to-lo kuo
may produce tā-la fruits

chieh.shu.lo chih chung
khar.jū.ra branch in

nêng ch'u an.lo yeh
can spring from am.ra leaves

ssŭ têng pu.yu wu
this class strange things

huo.yung k'o chuan.pien
perchance may metamorphose

shih.tsun chih shê.li
bhagavat (genitive) relics (śarīrāṇi)

pi.ching pu k'o tê
finally not may attain

假使贍部樹
可生多羅果
朅樹羅枝中
能出庵羅葉

斯等希有物
或容可轉變
世尊之舍利
畢竟不可得

Pali

jambu tālaphalaṃ dajjā atha nūna tadā siyā (77)

yadā kacchapalōmānāṃ prāvāraḥ[1] *sukṛto*[2] *bhavet*
hemante śītaharaṇas[3] *tadā dhātur bhaviṣyati* // 11 //

[1]ABCDE *prāvāraiḥ* (C°*laiḥ*); *F pravāro.*
[2]ABCDE *suvṛto*; F *sukṛto.*
[3]ABCDE °*haraṇe*; F °*harito.*

Tibetan

nam.zhig	*rus.sbal*	*spu.rnams.las*	
when	tortoise	from hairs	
gos.su	*legs.par*	*btags*	*gyur.te*
cloth	well	woven (?)	being
dgun.gyi	*graṅ.ba*	*sel.byed.pa*	
winter's	cold	removes	
de.thse	*riṅ.bsrel*	*yod.par*	*ḥgyur*
that time	relic	exist	will

Chinese

chia.shih	*yung*	*kuei*	*mao*	
suppose	use	tortoise	hair	
chih	*ch'êng*	*shang*	*miao*	*fu*
weaving	make	highly	wonderful	cloth
han	*shih*	*k'o*	*pei*	*chu*
cold	season	may	-	put on
fang	*ch'iu*	*fo*	*shê.li*	
then	ask	Buddha	relic	

假使用龜毛
織成上妙服
寒時可被著
方求佛舍利

Pali
yadā kacchapalōmāṇaṃ pavāro tividho siyā
hemantikaṃ pāpuraṇaṃ atha nūna tadā siyā (78)

yadā maśakapādānām aṭṭālaḥ sukṛto[1] *bhavet*
dṛḍhaś cāpy aprakampi ca[2] *tadā dhātur bhaviṣyati // 12 //*

[1]A *°pādānām askha(?)lambamo;* B *°pādānāmm aptva(?)bhyalambana;* C illegible; D *°pādānām aptvabhyālambanaṃ;* E *°pādānāṃm aptva(?)bhyālambanaṃ;* F *°masakapādānām ahyaraṃ muhyeta.*
[2]F *°cāprakavīraṃtā.*

Tibetan

nam.zhig *sbraṅ.bui* *rkaṅ.lag.las*
when fly's from legs

yaṅ.thog *legs.par* *byas.gyur.te*
palace well is made

brtan.zhiṅ *rab.tu.mi.gyo.ba*
being firm does not move

de.thse *riṅ.bsrel* *yod.par* *ḥgyur*
that time relic exist will

Chinese

chia.shih *wên.jui* *ts'u*
suppose mosquito foot

k'o *shih* *ch'êng* *lou.kuan*
may let make palace (aṭṭāla)

chien *ku* *pu* *yao.tung*
firm solid not shaken

fang *ch'iu* *fo* *shê.li*
then ask Buddha relic

假使蚊蚋足
可使成樓觀
堅固不搖動
方求佛舍利

Pali

yadā makasadāṭhānam[1] *aṭṭālo*[2] *sukato siyā*
dalho ca appakampī ca atha nūna tadā siyā (79)

[1] *°sapādānaṃ.* [2]*aṭṭako; aṭṭā.*

yadā tīkṣṇā mahāntaś ca dantā jāyanti pāṇḍarāḥ[1] /
jalaukānāṃ hi sarveṣāṃ tadā dhātur bhaviṣyati // 13 //
[1] *pāṇḍalāḥ;* BDE *pāṇḍurāḥ:* CF *pāṇḍalā*//

Tibetan

nam.zhig	*srin.bu.pad.ma*	*kun*	
when	leech	all	
so	*ni*	*dkar.po*	*skyes.gyur.te*
teeth	-	white	have been grown
rno.zhiṅ	*chen.por*	*gyur.pa.na*	
sharp	large	have become	
de.thse	*riṅ.bsrel*	*yod.par*	*ḥgyur*
that time	relic	exist	will

Chinese

假使水蛭蟲
口中生白齒
長大利如鋒
方求佛舍利

chia.shih	*shui.chih.ch'ung*			
suppose	leech			
k'ou	*chung*	*shêng*	*pai*	*ch'ih*
mouth	in	produce	white	teeth
ch'ang	*ta*	*li*	*ju*	*fêng*
long	great	sharp	as	spear
fang	*ch'iu*	*fo*	*shê.li*	
then	ask	Buddha	relic	

yadā śaśaviṣaṇānāṃ[1] *niḥśreṇī*[2] *sukṛtā*[3] *bhavet*
svargasyārohaṇārthāya tadā dhātur bhaviṣyati // 14 //

[1] ABCDE °*viṣāṇena*
[2] BDE °*ṇiḥ*
[3] AC *sudṛḍhaṃ*; BDE *sudṛḍhā*; F *sudṛḍha*; Tib., Chin, J as above.

Tibetan

mtho.ris.su ni ḥdzeg.pai phyir
to heaven - ascend for

nam.zhig ri.boṅ rva.rnams.las
when hare from horns

skas ni legs.par byas.gyur.pa
ladder - well have been made

de.thse riṅ.bsrel yod.par ḥgyur
that time relic exist will

Chinese

chia.shih tê t'u chiao
suppose get hare horn

yung ch'êng yü t'i.teng
use make - ladder

k'o shêng.shang t'ien kung
may ascend heaven palace

fang ch'iu fo shê.li
then ask Buddha relic

假使持兎角
用成於梯蹬
可昇上天宮
方求佛舍利

Pali

yadā sasavisāṇānaṃ nisseṇī sukatā siyā
sagassārohaṇatthāya[1] *atha nūna tadā siyā* (80)

[1] *saggassa rohaṇaya; saggarohatthā*

tāṃ niḥśreṇīṃ yadāruhya candraṃ bhakṣayen[1] *mūṣikāḥ*[2]
Rāhuṃ ca paribādheta[3] *tadā dhātur bhaviṣyati* // 15 //

[1] A *yet*; BDE *bhakṣati*; F *bhakṣapreta*.
[2]F °*kaiḥ*.
[3]ABCDEF *paridhāveṇa* (CF °*na*); Tib. *gnod.par ḥgyur*,
Compare 3.83a, where Skr. *bādhatu* is translated in Tib. also by *gnod*.

Tibetan

nam.zhig skas ni der ḥdzegs.te
when ladder - on this ascending

byi.bas zla.ba bza.bar daṅ
by a mouse moon will eat and

sgra.can.la yaṅ gnod byed.pa
to Rāhu - harm does

de.thse riṅ.bsrel yod.par ḥgyur
that time relic exist will

Chinese

shu yüan tz'ŭ t'i shang
rat by means of this ladder ascend

ch'u ch'ü a.su.lo
remove away asura

nêng chang k'ung chung yüeh
can hinder air in moon

fang ch'iu fo shê.li
then ask Buddha relic

鼠緣此梯上
除去阿蘇羅
能障空中月
方求佛舍利

Pali

yadā nisseṇim ārūhya candaṃ khadeyuṃ mūsikā
Rāhuñ ca paripāteyyuṃ[1] *atha nūna tadā siyā* (81)

[1]*-pādeyyuṃ; paṭipādeyyuṃ; parivādeyya* corr. to *-teyya; paripābheyyuṃ.*

yadā madyaghaṭaṃ pītvā makṣikā grāmacāriṇī[1]
agāre[2] *vāsaṃ kalpeyus tadā dhātur bhaviṣyati* // 16 //

[1]F °*cāriṇi*
[2]F *agādya*; BDE *vāsam agāre ka*°

Tibetan
groṅ.na rgyu.bai sbraṅ.bu.yis
in a village wandering flies
nam.zhig rdza.mai chaṅ ḥthuṅs.te
when of a pot wine having drunk
khyim.na gnas.par byed.ḥgyur.ba
in a house dwelling will do
de.thse riṅ.bsrel yod.par ḥgyur
that time relic exist will

Chinese
jo ying yin chiu tsui
if fly drink wine drunk
chou hsing ts'un.i chung
around go village in
kuang tsao yü shê chai
widely make - living houses
fang ch'iu fo shê.li
then ask Buddha relic

若蠅飲酒醉
周行村邑中
廣造於舍宅
方求佛舍利

Pali
yadā surāghaṭaṃ pītvā makkhikā gaṇacāriṇī
aṅgāre[1] *vāsaṃ kappeyyuṃ atha nūna tadā siyā* (82)
[1]*aggarā.*

yadā bimboṣṭhasampanno[1] *gardabhaḥ sukhito bhavet*
kuśalo nṛtyagīteṣu[2] *tadā dhātur bhaviṣyati* // 17 //

[1]ABCDE *tiryopasampanno*; F *vidyopasaṃ°*.

[2]ABDE *kuśalaṃ nṛtvama* (BDE *me*) *teṣu*: C *kuśalam nṛte ma*(*meṃ*?)*teṣu*; F *nṛtyatvomiṃte:putre dhātu°*

Tibetan

nam.zhig	*boṅ.bu*	*bder*	*ḥgyur.la*	
when	donkey	happy	being	
mchu	*dmar*	*bim.ba*	*ḥdrar*	*gyur.ciṅ*
lip	red	bimba	like	being
glu	*gar.rnams.la*	*mkhas*	*gyur.pa*	
in song	dances	clever	has become	
de.thse	*riṅ.bsrel*	*yod.par*	*ḥgyur*	
that time	relic	exist	will	

Chinese

jo	*shih*	*lü*	*ch'un*	*sê*
if	let	donkey	lip	colour
ch'ih	*ju*	*p'in.p'o*	*kuo*	
red	like	bimba	fruit	
shan	*tso*	*yü*	*ko*	*wu*
well	do	-	sing	dance
fang	*ch'iu*	*fo*	*shê.li*	
then	ask	Buddha	relic	

若使驢唇色
赤如頻婆菓
善作於歌舞
方求佛舍利

Pali
yadā bimboṭṭhasampanno gadrabho sumukho siyā
kusalo naccagītassa atha nūna tadā siyā (83)

yadā ulūkakākāś ca ramayeyū rahogatāḥ
anyamanyānukūlena[1] *tadā dhātur bhaviṣyati* // 18 //
[1]ABCDE *anyonyam*(D *nyem*) *anukūlena*; F *anyamanyānukulena*.

Tibetan

nam.zhig	*ḥug.pa*	*bya.rog.rnams*	
when	owl	crows	
dben.par	*doṅ.nas*	*rtse.bar*	*daṅ*
in a solitary place	having gone	amuse	and
phan.thsun	*hthun.par*	*gyur.pa.na*	
with each other	in harmony	have become	
de.thse	*riṅ.bsrel*	*yod.par*	*ḥgyur*
that time	relic	exist	will

Chinese

wu	*yü*	*hsin.liu*	*niao*	
crow	and	owl	bird	
tung.kung	*i*	*chü*	*yu*	
together	one	place	play	
pi	*tz'ŭ*	*hsiang*	*shun*	*ts'ung*
that	this	mutually	obedient	follow
fang	*ch'iu*	*fo*	*shê.li*	
then	ask	Buddha	relic	

烏與鵂鶹鳥
同共一處遊
彼此相順從
方求佛舍利

Pali
yadā kākā ulūka ca mantayeyyum rahogatā
aññamaññaṃ pihayeyyuṃ[1] *atha nūna tadā siyā* (84)
[1]*visāseyya*

yadā palāśapatrāṇāṃ chatraṃ sthirataraṃ bhavet[1]
varṣasya pratighātāya tadā dhātur bhaviṣyati // 19 //
[1]ABDE *hi vipulaṃ bhavet*; C *hi ratnasambhavet*; F *driratna saṃbhavet*. Corr. after *J thirataraṃ*.

Tibetan

pa.la.śa.yi	*lo.ma.rnams*			
of palāśa	leaves			
rin.chen	*sna*	*gsum*	*gdugs*	*gyur.te*
jewels	kind	three	umbrella	having become
char.ḥbab	*skyabs.su*	*nam*	*gyur.pa*	
to rainfall	to shelter	when	has become	
de.thse	*riṅ.bsrel*	*yod.par*	*ḥgyur*	
that time	relic	exist	will	

Chinese

chia.shih	*po.lo*	*yeh*		
suppose	palā(śa)	leaves		
k'o	*ch'êng*	*yü*	*san.kai*	
may	make	-	umbrella	
nêng	*chê*	*yü*	*ta*	*yü*
can	prevent	-	great	rain
fang	*ch'iu*	*fo*	*shê.li*	
then	ask	Buddha	relic	

假使波羅葉
可成於傘蓋
能遮於大雨
方求佛舍利

Pali
yadā pulasapattānaṃ[1] *chattaṃ thirataram siyā*
vassassa paṭighātāya atha nūna tadā siyā (85)
[1]*pulā-*; *mūlā-*.

yadā samudrikā nāvah sayantrāḥ[1] *sapatākikāḥ*
sthalam āruhya gaccheyus tadā dhātur bhaviṣyati // 20 //
[1]C *nāvā sayantrā*; F the whole line: *jadā sāmuditā nāvā*: *sajaṃtā mapatākikāḥ*.

Tibetan

nam.zhig *rgya.mthsoi* *gru.bo.che*
when of ocean ship

ḥkhrul.ḥkhor *daṅ* *ni* *γyor.mor* *bcas*
machine with - sails with

thaṅ.la *byuṅ.ste* *ḥgro.ba.na*
on dry land coming will go

de.thse *riṅ.bsrel* *yod.par* *ḥgyur*
that time relic exist will

Chinese

chia.shih *ta* *ch'uan.po*
suppose great ship

ch'êng.man *chu* *ts'ai* *pao*
load all wealth treasure

nêng *ling* *lu* *ti* *hsing*
can let dry earth go

fang *ch'iu* *fo* *shê.li*
then ask Buddha relic

假令大船舶
盛滿諸財寶
能令陸地行
方求佛舍利

Pali

yadā sāmuddikaṃ navaṃ sayantaṃ[1] *savaṭārakaṃ*
ceṭo[2] *ādāya gaccheyya atha nūna tadā siyā* (87)
[1]*pay-*. [2]*ceko*

yadā ulūkaśakunāḥ parvataṃ Gandhamādanam
tuṇḍenādāya gaccheyus tadā dhātur bhaviṣyati // 21 //

Tibetan

nam.zhig bya ni ḥug.pa.yis
when bird - by owl

ri.bo spos.kyi ṅad ldan.pa
mountain fragrance smell having (Gandhamādana)

mchu.la thogs.te ḥgro.ḥgyur.ba
in beak carrying will go

de.thse riṅ.bsrel yod.par ḥgyur
that time relic exist will

Chinese

chia.shih chiao.liao niao
suppose wren bird

i tzŭ hsien hsiang shan
with beak catch fragrance mountain (Gandhamādana)

sui.ch'u shih yu hsing
anywhere allow wander about

fang ch'iu fo shê.li
then ask Buddha relic

假使鵂鶹鳥
以觜銜香山
隨處任遊行
方求佛舍利

Pali

yadā kuluṃko[1] *sakuṇo pabbatam Gandhamādanaṃ*
tuṇḍenādāya gaccheyya atha nūna tadā siyā (86)

[1]*kaluko.*

12. BUDDHISM: THE BOND BETWEEN INDIA AND JAPAN

The cementing bond between India and Japan is Buddhism.

Buddhism first entered Japan in AD 552 when the King of Kudara, Korea, troubled by civil war, solicited the aid of Japan and at that time presented sutras (scriptures) and images to Emperor Kimmei. These presents were soon followed by monks and nuns, as well as by temple architects and image carvers. The Emperor instructed his minister to propagate the new religion, but it was only after half a century of much dispute and hard struggle that the Regent, Prince Shōtoku, in the reign of Empress Suiko (592-628) established the Buddhist religion on a firm footing in the Court and the Empire. What Emperor Aśoka did for Buddhism in India, and what Constantine did for Christianity in the Roman Empire, was effected by Prince Shōtoku for Buddhism in Japan, and sometimes he is designated as "the Constantine of Japan".

The first Buddhist sect arose in 624. It propagated the teachings of the San-ron sect, Mādhyamika. Other sects arose, but for about 130 years Buddhism in Japan remained Chinese in its main features. Then through the efforts of two great priests, Saichō or Dengyō Daishi (founder of the Tendai sect), and Kūkai or Kōbō Daishi (founder of the Shingon sect), a strong national bent was given to the imported religion, chiefly by the application of the doctrine of the *honji-suijaku*, according to which the Shintō deities were regarded as various manifestations of Buddhas and Bodhisattvas. This bold teaching was carried to its logical conclusion with the growth of two-fold Buddhism (or two-fold Shintōism, Ryobu-Shintō speaking from the Shintōist stand-point). Buddhism then became all-powerful, with its two great centers: the monastery on Mount Kōya, near Nara, where was taught the Shingon sect's esoteric philosophy, with its complex symbolism, and that on Mt. Hiei, Kyoto, the seat of the Tendai sect. These became the fountain heads of Buddhist learning.

In 1930 Buddhism had 1,179,740 registered adherents, who maintained 106,223 temples. The largest sect is the Shin Shū, with over thirteen million adherents, next the Zen Shū, with over nine million, followed by the Shingon Shū with over eight million, and the Jōdo Shū and the Nichiren Shū, each with over three million adherents. Space does not permit statement of the tenets or principals of the various sects.

If we want to know what effect Buddhist thought had on Japanese cultural life, the best way is to wipe out mentally for a moment all the Buddhist temples together with their treasures, libraries, gardens, anecdotes, tales and romances of various sorts, and see what we have left in the history of Japan. First of all, there would be no painting, sculpture, architecture, or even music and drama. Following this, all the minor branches of art would disappear — landscape gardening, tea ceremony, flower arrangement, and fencing (which may be classed as art since it is the art of

spiritually training and defending oneself against the enemy, morally as well as physically). The industrial arts would also vanish, the first impetus to which was given by Buddhism. Shōtoku Taishi is still worshipped by carpenters and architects as the patron-saint of their profession; for it is a well-known fact that anything approaching architecture in Japan dates from the erection of the Hōryūji temple.

The origin of Japanese education is traceable to the colleges established in connection with Hōryūji and Kōfukuji, while general education was for the first time designed by Kōbō Daishi when he planned out his school known as Sōgie-shuchi-in in 828. Various works of social service including the hospital, the bath house, the botanical garden, and herb-hunting owe their first activities to the early Buddhists from the seventh century onward.

It was again due to the initiation of those indefatigable Buddhist monks who travelled through out Japan in the early days of Buddhism for the propagation of their faith that the mountains were climbed, the rivers bridged, the roads built, the fields tilled, the wells dug, the hot springs discovered, the trees planted, and the canals opened for irrigation. Travellers in Japan, even in the remotest parts of the country, come across some legends in which Buddhist names are connected with old ponds, old trees surrounded with the sacred straw-ropes, curiously-shaped stones, etc. The name of Kōbō Daishi is to be especially mentioned in this connection.

Some years ago a party of army officials surveyed one of the high mountains in central Japan. When they reached the summit after a most laborious climb because there was no track ever trodden by human feet, they found there the top-rings decorating a Buddhist pilgrim's staff known as shakujō. This is generally carried by a travelling monk, as we always see it in images of Jizō Bosatsu. When the staff touches the ground, the metallic rings give out a sound which is supposed to frighten away small animals so that they will not be trodden upon and killed by the carrier — an act of humanity towards the lower creatures. By investigation these staff rings found at the peak of the high mountain proved to be a thousand years old. Most certainly one of the early Buddhist pilgrims — could this have been Gyōgi Bosatsu? — must have climbed this trackless slope of the mountain, perhaps to discover a suitable site for a hut. Kōyasan is now a prosperous town, and the climbing is made almost too easy be means of the cable. But at the time of Kōbō Daishi more than a thousand years ago we can well picture to ourselves all the possible obstructions of nature and also the threatening presence of wild beasts which the Daishi had to encounter and finally overcome. Before he singled out Kōya, he must have scaled many other such high mountains in the neighbouring regions.

Next to Shōtoku Taishi and Gyōgi Bosatsu (668-749), Kōbō Daishi was the greatest benefactor of Japanese culture. It was he who composed the *Iroha*, the Japanese alphabet, in which the Buddhist thought of mutability and spiritual awakening is poetically expressed. Another arrangement of "the fifty sounds" known as the Japanese syllabary is no more than an adaptation of the Sanskrit alphabet system — undoubtedly the work of a Buddhist Sanskrit scholar.

The Japanese syllabary of Fifty Sounds has been woven into a Buddhist poem, that comprises all the syllables and each only once. It is based on a Buddhist sutra.

Iro ha nihohedo chiri nuru wo
रंग चाहे कैसे भी चमकें, कैसे वे उड़ जाते हैं।
Waga yo tare so tsune naramu
हमारे इस संसार में कौन सदा रहता है।
Wuwi no oku-yama kyo koete
आज हमने अनित्य जीवन के उच्चतम पर्वत–शिखर पार किये हैं।
Asaki yume miji eki mo sezu
अब हम मिथ्या स्वप्न न देखेगें, न उन्मत्त होंगे॥

There is no end to the Buddhist contributions to Japanese learning, literature, and the art of printing.

The first religio-philosophical works ever written by a Japanese, though in the Chinese language, was Shōtoku Taishi's commentaries on the three Buddhist sūtras: the Hokke-kyō Saddharma-puṇḍarīka-sūtra, the Yuima-kyō/Vimalakīrti-nirdeśa and the Shōman-gyō/Mālādevī-siṁhanāda-sūtra.

The first book of fiction, known as Taketori Monogatari and written in the reign of the Emperor Daigo early in the tenth century, embodies the Buddhist idea of moral causation, while the materials are taken from various Buddhist works such as the Jātaka tales, the Gwasujōnyō, the Agongyō, and others.

The second monogatari comes from the brush of a court-lady, Murasaki-no-shikibu, who depicts the court life of her time in the latter half of the tenth century. The aesthetic life permeating the whole story is intersected with Buddhist rituals and prayers of every kind. The work is a genuine creation of the environment with which the author was in close contact. The transitoriness of life is strongly felt and at the same time an intense longing for earthly happiness is asserted—a mirror of the life that was going on in those ancient days about a thousand years ago.

One of the oldest prints now in existence owes its origin to the piety of the Empress Kōmyō, one of the most illustrious Buddhists in the history of Japan. She had a million miniature pagodas made for the purpose of distributing to various temples. Each pagoda contained a print of a short Buddhist text or Dhāraṇī. The print seems to have been done from a metal plate in the middle of the eighth century. The regular printing from wooden blocks of the Buddhist books did not start until the early Kamakura period.

One of the remarkable facts in the history of Japanese Buddhism is that during the Ashikaga era from about the middle of the fourteenth till towards the end of the sixteenth century the Zen monks and their institutions were custodians of Japanese learning, Shinto and Confucian, secular and religious. They were evidently active in various fields of human affairs. When the statesmen or generals of those days wanted to have any form of literary communication with the Chinese and the

Koreans, they had to go to the Zen monks. The monks even manned the trading ships and were engaged in bringing Chinese money and goods to Japan. Their frequent visits to China qualified them even for this kind of work.

Let us now see what influence Buddhist philosophy exercised specifically on the Japanese view of life. The Japanese people are regarded as not being profound in philosophy, nor deep in religious feeling. This statement may be interpreted in various ways. Whether it is correct or not will largely depend upon the definitions we give to the terms philosophy and religion. This, however, takes us into the field of thought where much discussion is always going on, and as I am afraid of digressing too much, let me briefly state that the fundamental conception of philosophy differs in the East from what is understood in the West. In the East and especially in Japan, philosophy above all things is the art of looking directly into the working of the mind, and that in this respect there is not much distinction between philosophy and religion, except that in religion there is more feeling. This being so, the first business of philosophy is to train the inner consciousness so as to enable us to have an immediate perception of self. Philosophy with the Japanese so far has been an intuition and not the manipulation of concepts. Since the introduction of Western, especially German, thought, the Japanese have begun to philosophize after the Western method, and before long Japan may have "philosophers" (so called). In fact Japan has already at least one original thinker comparable to any of the living philosophers of the West. In depth of thought and dialectic subtleties his philosophy stands quite distinguished among the contemporary thinkers of Japan. But this philosopher's work is no more than an adaptation of Western methodology in the logical clarification of the fundamental Japanese intuitions in regard to life and the world. It is the growth of Japanese consciousness, especially the Japanese consciousness as nourished by Buddhist thought. Whatever profundity and penetration there is in modern Japanese philosophy has its roots deeply laid in the intuitions of the Japanese mind. And these intuitions have all been attained by the philosophical training that has been going on since the days of Shōtoku Taishi, Dengyō Daishi, Kōbō Daishi, and others. Students of Japanese thought have to acquaint themselves with Buddhist literature.

The peculiarity of intuition is that it has no words to express itself, no methods to reason itself out, no extended demonstrations of its own truth in logically convincing manners. If it expresses itself at all, it does so in symbols and images, and these are most puzzling to those who have not been initiated into them. Outwardly, they are senseless, even when they become somehow intelligible, their inward meaning is too apt to be left out. In this respect Zen has developed its own philosophy of intuition to such a degree that its uniqueness is a wonder of the world. In the history of the human mind there is nothing comparable to it. It stands by itself. If ordinary philosophy based on logic and built up with concepts is said to move in a world of three dimensions, Zen philosophy is in the fourth dimension. No measure used in the former can be applied here, and there is no question here about profundity of thought or systematic reasoning. (9.7.1952)

13. INDIA AND MYANMAR

Tradition has it that Aśoka of blessed memory sent his son and daughter Sona and Uttarā for propagating the Dharmacakra in the Land of Gold or Suvarṇabhūmi, understood variously as Myanmar, Malaysia or Sumatra.

Archaeological evidence is available from the 6th century AD onwards. We get Sanskrit inscriptions. They are tablets of baked and unbaked clay, which have been discovered from Pagan and other important centres in Myanmar. Some of them must have been brought from Magadha. They are written in old Devanagari. A common formula, which is widely spread, appears on these tablets: ये धर्मा हेतुप्रभवाः हेतुं तेषां तथागतो ह्यवदत्। etc.

Even the name of one of the greatest Myanmar kings Aniruddha Deva appears on some of these tablets. In Myanmar he is known as King Anorata. He flourished in the 11th century. It was he who brought Theravāda Buddhism from Thaton in South Myanmar in the year 1057:

मयानिरुद्धदेवेन कृतं सुगतसंच्चकं
तेन मैत्रेयसंबोधौ लभेयं निवृत्तौ पदम्॥

Sanskrit texts of Mahāyāna and Tantrayāna have also been discovered in Myanmar. Non-religious books such as pertain to astrology, astronomy, medicine, rhetoric, poetics, law, military science, administration, as well as books on Kāma-śāstra were studied through Sanskrit. Pali remained the language of the religious canon. Those who studied secular subjects were known as *Veda-śāstra-kovida*, a title often conferred on monks.

A number of inscriptions from Pagan, Pinya and Ava have been discovered. One of these inscriptions of 1442 AD gives a list of 295 books which were donated to a monastery. In this list appear a number of Sanskrit books concerning Tantra and Mahayana, logic, such as Nyāyabindu, Nyāyabindu-ṭīkā, Hetubindu, Hetubindu-ṭīkā, Mahāyānacakra, Mahāyāna-cakra-ṭīkā, Mṛtyuvañcana and Ratnamālā.

Before the introduction of Theravada Buddhism into Northern Myanmar, there was Sanskrit Buddhism of the Mūla-sarvāstivādins. Northern Myanmar was connected by land-route with Assam and Magadha, hence it is natural that in the excavations at old sites of Yathemiyo, old Prome at Hmewza have been exhumed the statues of Avalokiteśvara and Maitreya, of Mañjuśrī and Tārā, of Jambhala and Lokanātha, sitting in the lalita-paryaṅka and ardha-paryaṅka postures. Hayagrīva, Dvārapālas, and Buddhas are also met with from place to place.

In Southern Myanmar, there are the inscriptions of the Talaing or Mon people. There are Indian frescoes. Bronze and terracotta tablets, though not very prolific, are also available. In a temple of the Paya Thon Zu a fresco represents a sitting Bodhisattva embracing two consorts on two sides. The Bodhisattva has Myanmar features but the consorts are unmistakably Indian. There

is a two-handed divinity standing in a graceful tribhaṅga posture with one of the hands in vyākhyāna-mudrā.

In Myanmar have been discovered gold plates in a small village named Maunggan close by Hmawza. It is a book of twenty leaves of gold each inscribed on one side in the manner of the old palm leaf manuscripts of South India. There are two strong covers of gold. The language is Pali but the script is the Kadamba script, which is the parent of the modern Telugu script. Epigraphically, it dates back to the 6th century.

In the beginning Pali Buddhism seems to have been introduced into lower Myanmar from Andhra Pallava region of South India where Amaravati, Nagarjunakonda, Kanchipuram, Kaveripattanam, and Uragapuram were the centres of Theravāda Buddhism. During the first ten centuries of the Christian era, it was at Kanchipuram, Kaveripattanam, Uragapuram and their neighbourhood that Buddhaghosa flourished. Buddhaghosa appears prominently in the Myanmar tradition.

After the 11th century Srilanka exercised a great influence on Myanmar, Thailand and Cambodia. Henceforth Srilanka was the source of inspiration to these countries. But even then the influence of Indian scholars and of Sanskrit literature remained present and effective in secular matters. It was in the 12th century that a great grammarian of Myanmar Aggavaṁsa wrote his *magnum opus*, *Saddanīti* which is the most exhaustive grammar of the Pali language. Here one sees the influence of Aṣṭādhyāyī, Mahābhāṣya, Kāśikā and other Sanskrit grammars. Every line of this work is replete with Indian inspiration. It is a work of the highest order. Grammar was cultivated in India as it had never been done in any other part of the world. Saddhanīti is written in three parts: Padamālā, Dhātumālā and Suttamālā. The Padamālā is a complete morphological treatise written in the form of a commentary on one single Pāṇinian sūtra *bhū sattāyām* भू सत्तायाम्।

The modern Myanmar alphabet is also of Indian origin.

The Myanmar people and Government are conscious of their connections with India and of the great value of the Pali and Sanskrit language to them. This is evidenced by article no.43 of their Constitution which lays down "The study of Pali and Sanskrit shall enjoy the protection and support of the State".

14. BALI

Bali is a small island lying east of Java. It is one of the most beautiful, picturesque, charming, fertile and civilized islands. Till the year 1911, its people fought for their independence. Then the Dutch armies crushed the people and occupied their country. Every one connected with the royal house or with the ancient kṣatriya families was butchered.

Bali is the enchanted Island of Beauty. Bali is a regular item in the programme of round-the-world tourists. Photographers and authors, artists and poets, thinkers and philosophers wend their way to this jewel of an island. The people are happy. Food and clothing are in plenty. There is sunshine all the year round. Epidemics are rare.

This is the only island where the Hindus of ancient times have survived upto the present day. As soon as one reaches the harbour of Singharaja the capital, one sees the temple of Varuṇa. He will hear the names of Śiva, Maheśvara, Nārāyaṇa and Gaṇeśa. In the houses he will find the regular *sandhyā-sevana.* Mantras are recited from the Vedas, Purāṇas and Tantras.

They are dedicated to Dharma to the very core. But they do not know the word Hindu. They have forgotten their original mother country India. They do not understand the words of Sanskrit which they recite in their every-day prayer.

The most significant thing, however, in Bali, is its caste system. There are only four castes: brāhmaṇa, kṣatriya, vaiśya, and śūdra. There are no sub-divisions of castes. The caste system of Bali reflects the true ancient Indian atmosphere. There is division of labour but there is no indignity or haughtiness attached to it. There is no rigidity of occupation. Normally people follow their respective occupation, worship, and cultivation, looking after cattle, arts and crafts. Brāhmaṇas do not look down upon the śūdras and the śūdras themselves do not consider that they belong to a lower stratum. There is mutual respect and appreciation of the utility of each caste's occupation.

This teaches a lesson to the Hindus in India where unfortunately there are not four castes, but four thousand sub-castes and the dignity of labour and the responsibility of intellectual and spiritual attainment is not appreciated and maintained. Bali serves as a true picture of the ancient Indian caste system.

9th July 1947.

15. NATIONAL ANTHEM OF INDONESIA

I *Indonesia tanah air ku*
Indonesia land water mine
Tanah tumpah darah ku
land flows blood mine
Disanalah kitah berdiri
there where we stand
Menjaga panji ibu ku
watching symbol mother mine

II *Indonesia kebangsaän ku*
Indonesia nationality mine
Kebangsaän tanah air ku
nationality land water mine
Marilah kita berseru
come we call (let us call and sing)
Indonesia bersatu
Indonesia united

III *Hiduplah tanah ku, hiduplah negri*
live land mine live home
Jiva ku, rayat ku semuanya
soul mine people mine all
Bangunlah rayat-nya, bangunlah badanya
awake people its awake its body(=whole)
Untuk Indonesia raya
for Indonesia great

IV *Indonesia raya, merdeka, merdeka*
Indonesia great, swaraj, swaraj
Tanah ku, negri ku, yang ku cinita
land mine, home mine, which I love
Indonesia raya, merdeka, merdeka
Indonesia great, swaraj, swaraj
Hiduplah Indonesia raya.
live Indonesia great

16. NATIONAL ANTHEM OF FINLAND

[The age of my father Prof. RaghuVira was filled with patriotism, its resonance across time, its expression in the national anthems of countries, and its clarion call to the future of nations seeking freedom. He was interested in the human instinct of being independent, and being true heirs of the 'territorial imperative' that is inherent in life itself, as it is a basic trait among birds, mammals and other animals. He collected the anthems of several countries. Most of them were lost in the partition of India in 1947. Here is the national anthem of Finland, as he heard in 1942. To understand it he studied the Finnish language and noticed its peculiarities, like: (i) doubling of vowels and consonants is a special feature, (ii) *y* is used as a vowel after consonants, (iii) two consonants do not begin a word, exceptions are foreign words: klubi (club), kruunu (crown). He noted similarities of certain Finnish words with Sanskrit: lakka 'wax' Skt. *lākṣā*, aarniometsä Skt. *araṇya*, nimi Skt. *nāma*. b, *d*, g, z change to p t k s: parooni (baron), kulta (gold), kaasan (gas), Kreikka (Greek). These sounds are retained in certain foreign words: balsami (balm), banaani (banana), defiini (dolphin), dialogi (dialogue), gondoli (Italian gondola), galleria (gallery) side by side with kaleeri, Gröönlanti (Greenland), Goottilainen (Goths), granaatti (grenade), Sealanti (Zealand), seebra (zebra), sinkki (zinc). Q is replaced by k: kveekari (Quaker). C is replaced by k and s: kadetti (cadet), kakku (cake), sentti (cent), sementti (cement), sirkus (circus), and w is replaced by v: velnä (wheat), valaskala (whale), vaha (wax) — Lokesh Chandra]

MAAMME	*OUR LAND*
Qi Maamme Suomï synnyiumaa	O / our land / Suomi / land of birth /
Soi sana kultaineu.	Sounds / word / golden /
Ei laaksoa, ei kukkulaa,	No / plain, / no / hill /
Ei vettã, rautaa rakkaimpaa	No / water, / shore / more dear (beloved) /
Kuin kotimaa tãã pohjoinen	Than / home-land / this / Northern /
Maa kallis isien.	Land / dear / of fathers /
Sun kukoistukses' kuorestaan	Thy / bloom / from its shell /
Kerran viel puhkeaa.	Once / yet / bursts /
Viel lempemme saa nousemaan,	Yet / our love / gets / to rise up /
Sun toivos' riemus' loistossaan	Thy / hopes, / happiness / in its glory /
Ja kerrau laulu synnyiumaan	And / once / the song / of the land of birth /
Korkeimman kaiun saa.	A higher / echo / gets. /

by Johan Ludvig Runeberg.

17. GALLANTRY AWARDS TO THE ARMED FORCES

[On the 20th May 1948 the Ministry of Home Affairs wrote to Prof. RaghuVira for suitable names to take the place of Victoria Cross, Distinguished Service Order, Military Cross and other military awards:

(i) The first and highest award would be for most conspicuous bravery or some daring or pre-eminent act of valour or self-sacrifice or extreme devotion to duty in the presence of the enemy, whether on land, at sea, or in the air. This would be, more or less, analogous to the Victoria Cross.

(ii) The second award would be for gallantry or distinguished service in the presence of the enemy, or under conditions equivalent to service in actual combat with the enemy, whether on land, at sea, or in the air, when such gallantry is not of such a high order as to merit the first award. This award would be, more or less, analagous to the Distinguished Service Order.

(iii) The third award would be for gallant or distinguished service in the presence of the enemy or under conditions equivalent to service in actual combat with the enemy, whether on land, at sea, or in the air, the gallant or distinguished service not being of such a high order as to merit the second award. This award would be, more or less, analagous to the Military Cross.]

Prof. RaghuVira's response dated 31st May 1948 is cited below:

The names already suggested are not dignified enough. For Cross we have got several symbols of great antiquity and they have made a deep impression on the Indian mind as represented by our literature through more than three thousand years.

The first symbol which I may take up is the SVASTIKA. It is very close in form to the Cross. It is a world wide symbol and it has its roots spread into the remotest hamlets of India. It is a symbol of success and well-being. In the popular Indian mind, it occupies a position of great reverence.

In historic sequence VAJRA occupies the second position. In Vedic times it was the weapon of Indra representing lightning and thunder cleaving mountain tops. The weapon was known to be unfailing. Next it was taken up by Buddhism. The Vajra appears in Tibet, Mongolia, China, Korea, and Japan. Vajra means hard and as such it stands for the diamond. Vajra appeared several years ago on the postage stamps of Korea and Mongolia. As a military symbol it is one of the finest that the world has evolved.

Next we come to CHAKRA the supreme weapon of Lord Krishna, better known as Sudarshana Chakra. It was known for its high striking powers and then returning back to Lord Krishna. The Chakra symbol would also catch the popular Indian fancy as a befitting award for conspicuous bravery.

There are two more symbols which have been used in ancient India. One is the KETU or DHVAJA, the banner. It is the brave person who is entrusted with the holding high of the Nation's banner. This

symbol however may not evoke the same fervour in the popular mind as the Svastika, Vajra or Chakra.

The last symbol which I may put down here is the TRISHULA of Lord Shiva, the mighty and benevolent as be his will. Trishula is a protective weapon. From the sturdy Gurkhas of the North down to the Mahrattas, the Trishula claims the devotion of the Indian soldier.

Besides these symbols of success, strength, honour and protection, there have to be suitable prefixes which will serve as qualifying words. Symbols by themselves are not sufficient. The Indian languages have in common a large number of words which may be adopted for our porpose. Most of them are of Sanskrit origin and as such they cover the entire range of our history and geography.

The commonest word is VIRA a hero. Vira can be prefixed to any of the symbols mentioned before. Thus we shall have a series: VIRA SVASTIKA, VIRA VAJRA, VIRA CHAKRA, VIRA KETU, VIRA DHVAJA, VIRA TRISHULA.

If all the three medals be designed to contain the word Vira, then any of the six symbols given above would be sufficient. Only the word VIRA would receive another adjective by its side: Parama Vira (hero, the supreme), Maha Vira, and Vira. So that we shall have the series, PARAMA VEER CHAKRA, MAHAVEER CHAKRA and VEER CHAKRA. The word Chakra may be replaced by any of the other five words mentioned above.

SHURA may perhaps be better than the word Veer. The combinations which have been suggested above with Veer will equally be applicable with Shura.

If one were to be more explicit, one might adopt a word meaning fearlessness, such as NIRBHAYA or NIRBHIKA or ABHAYA. These words can be used in the same way as Veer.

Coming to our literature we find a series of words which have filled the minds of our epic writers. They are VYĀGHRA (tiger), SINGH (lion), and SHYENA (falcon). They stand for dash, courage, boldness etc. There is another word VRISHABHA (stallion bull) who stands for cool courage. All these words can be used in place of the word Veer.

For adjectives preceeding Veer one might use ASHCHARYA or ADBHUTA (the wonderful), ADARSHA or MARYADA (the ideal). This would give the medal names Ashcharya Veer, Adarsha Veer, etc. etc.

Perhaps I have suggested too many alternatives. This is to facilitate a choice. In case, however there is difficulty in making the choice, then I am prepared to come down to Delhi and discuss the matter personally so that if something more is required that may also be supplied. I am deeply interested in the problem and I should not like our Government to feel that there is lack of proper words. Let me assure you that our words are intrinsically more pregnant with meaning than the English words Victoria Cross, Distinguished Service Order and Military Cross.

[Ultimately, Parama Veer Chakra, Maha Veer Chakra and Veer Chakra were adpoted by the Government of India.]

18. VEDIC HYMNS

When the world was primal and our humanity was starting its career as the super-animal there appeared a host of wise men determined to pierce the wondrous commonness of things and arrive at the dynamic force that was (and is still) playing its game of hide and seek. Mute spectators for a time they could stand the challenge no longer and joined in the game. Round about and round about, across and through they whirled wildly until they had met their mate face to face in the death-dark cavities of caves. The eyes of the world had followed the initial stage of the game and were drowsily waiting an announcement.

The illumined ones ascended trees and hills and announced the glad tidings upto the far end of the horizon. They scattered torches for the people to pick them up, torches which gave fresh colours to dull objects. In their brilliance the animality of man was raised to divinity. Ideas and substances assumed new values. That was the golden age. Let this phrase be not misunderstood. There was less of gold than today. Human ingenuity had not developed huge engines to extend the activities of our organs. These "extensions" which devour our whole energy, and keep us "busy", were unknown. Man was free, free as the bird in the air. For him the sun spread gold every morning and evening. His entire mind was permeated with this gold. That is why it was the golden age.

The announcements of the seers were carefully recorded and named as the Vedas—signifying literally "supreme Wisdom", "marvellous discoveries".

There was a quick movement of the ages and the past was buried in its own debris. The Vedas, the towers of light, were far removed and their sight was obstructed by the intervening curvature of language. A few sturdy inquisitive heads made it their business to get up to the top of the curvature and bring news to the people on this side. The linguistic curvature had started and made itself felt very early. The authors of the Brāḥmaṇas, the Āraṇyakas, the Nirukta, the host of commentators ending with Sāyaṇa had long begun and finished their labours at explaining the words. The modern interpreters restarted the work. They counted the bricks of the tower, and made a conspectus of their arrangement but their optic nerves missed the light that issued from the heights of the pile of these bricks.

I, initially an explorer into the massiveness of linguistic facts, have now surrendered my entire being to the joy that formed the words. May that joy come and woo you.

द्वा सुपर्णा सयुजा सखाया	Two birds of charming hues, companions and friends,
समानं वृक्षं परि षस्वजाते।	are perched on a tree.
तयोरन्यः पिप्पलं स्वाद्वत्ति	One enjoys the figs.
अनश्नन्नन्यो अभि चाकशीति॥	The other eats not. He simply lovingly looks on.
ṚV.1.164.20	

उषसः पूर्वा अध यद्व्यूषुर्	When the dawns of old had dawned
महद् वि जज्ञे अक्षरं पदे गोः॥	There came at the foot of the Cow the recognition of the Grand, the Inviolable —
व्रता देवानामुप नु प्रभूषन्	I attending the ordinances of the Gods
महद् देवानामसुरत्वमेकम्॥	Mighty is the dignity of the divine Lords. It is one.
ṚV.1.164.37	
न वि जानामि यदिवेदमस्मि	I do not discern as to what I am.
निण्यः संनद्धो मनसा चरामि।	Tied together with the mind, I the mysterious roam.
यदा मागन् प्रथमजा ऋतस्या-	When the First Daughter of Laws approached me,
दिद् वाचो अश्नुवे भागमस्याः॥	I heard voices telling me of her share.
ṚV.1.164.38	
अपाङ् प्राङेति स्वधया गृभीतो	Seized by spontaneity he moves to and fro.
ऽमर्त्यो मर्त्येना सयोनिः।	The immortal is come of the same womb as the one who is to die.
ता शश्वन्ता विषूचीना वियन्ता	Eternally, incessantly the two expand all round.
न्य१न्यं चिक्युर्न नि चिक्युरन्यम्॥	The people discern the one the other, or not at all.
ṚV.1.164.39	
ऋचो अक्षरे परमे व्योमन्	The highest imperishable heaven is the house of songs.
यस्मिन् देवा अधि विश्वे निषेदुः।	There are seated the gods, one and all.
यस्तन्न वेद किमृचा करिष्यति	What would he, who does not perceive that, do with the Vedic song.
य इत् तद्विदुस्त इमे समासते॥	Those that perceive that abide with the Gods indeed.
RV.3.55.1	

THE GOD INDRA

अहं मनुरभवं सूर्यश्चाहं कक्षीवाँ ऋषिरस्मि विप्रः।	I the God Indra, am Kakṣivān the wise seer, and Uṣanas the wise poet;
अहं कुत्समार्जुनेयं न्यृञ्जे ऽहं कविरुशना पश्यत मा॥	And it is I who approaches the Great Kutsa born of the Arjuna race. Look at me. I, the God Indra, was born as Manu, the first king, The first priest, the first giver of laws, I, as the Sun.

अहं भूमिमददामार्याया ऽहं वृष्टिं दाशुषे मर्त्याय।	I gave lands to the Ārya and rains to the worshipping man;
अहमथो अनयं वावशाना	And for him brought the roaming water-streams.
मम देवासो अनु केतमायन्॥	It is to my home that the Gods come. (ṚV. 4.26.1, 2)

THE WHITE RUDDY COW

गौरीर्मिमाय सलिलानि तक्षति	The white ruddy Cow had measured and now she carves the surging waves,
एकपदी द्विपदी सा चतुष्पदी।	She, one-footed, two-footed, four-footed She,
अष्टापदी नवपदी बभूवुषी	Eight-footed, nine-footed, winning riches,
सहस्राक्षरा परमे व्योमन्।	And possessing in regions beyond a thousand unchanging treasures.
तस्याः समुद्रा अधि वि क्षरन्ति	From Her the oceans flow,
तेन जीवन्ति प्रदिशश्चतस्रः।	And thus even the world with four corners thrives.
ततः क्षरत्यक्षरं	Thence issues the Inviolable, the Imperishable,
तद् विश्वमुप जीवति॥	Which sustains the universe. (ṚV. 1.164.41, 42)

THE CHANT OF THE CAUSEWAYS ॥ सेतुषाम ॥

हाउ हाउ हाउ	Hi ho hi ho!
सेतूंस्तर	Cross thou the causeways
सेतूंस्तर	Cross thou must.
सेतूंस्तर	It's not for thee to wait.
दुस्तरान्	Narrow and long though they be,
दुस्तरान्	Raging with howling storms,
दुस्तरान्	Striking fear in thine young soul.
दानेनादानम्	Cross thou the causeway of greed and grabbing,
दानेनादानम्	That knows not how to share and give.
दानेनादानम्	Affectionate givings shall thine steady staff be.
हाउ हाउ हाउ	Hi ho hi ho!
अहमस्मि प्रथमजा ऋतस्य	I am a fair maid, the first-born of cosmic and moral law.

—o—

हाउ हाउ हाउ	Hi ho hi ho!
सेतूंस्तर	Cross thou the causeways
सेतूंस्तर	Cross thou must.
सेतूंस्तर	It's not for thee to wait.
दुस्तरान्	Narrow and long though they be,
दुस्तरान्	Raging with howling storms,
दुस्तरान्	Striking fear in thine young soul.
अक्रोधेन क्रोधम्	Cross thou the causeway of angry clash and discord,
अक्रोधेन क्रोधम्	That knows not how to attune and love.
अक्रोधेन क्रोधम्	Gentle harmony shall thine steady staff be.
हाउ हाउ हाउ	Hi ho hi ho!
पूर्वं देवेभ्यो अमृतस्य नाम	Immortality, thy name precedes the Gods.

—o—

हाउ हाउ हाउ	Hi ho hi ho!
सेतूंस्तर	Cross the causeways
सेतूंस्तर	Cross thou must.
सेतूंस्तर	It's not for thee to wait.
दुस्तरान्	Narrow and long though they be,
दुस्तरान्	Raging with howling storms,
दुस्तरान्	Striking fear in thine young soul.
श्रद्धयाऽश्रद्धाम्	Cross thou the causeway of faithless frivolity
श्रद्धयाऽश्रद्धाम्	That knows not how to put in the heart.
श्रद्धयाऽश्रद्धाम्	Devoted humility shall thine steady be staff be.
हाउ हाउ हाउ	Hi ho hi ho!
यो मा ददाति स इदेव मावत्	He who gives me away, It is he who saves and guards me.

—o—

हाउ हाउ हाउ	Hi ho hi ho!
सेतूंस्तर	Cross the causeways
सेतूंस्तर	Cross thou must.
सेतूंस्तर	It's not for thee to wait.
दुस्तरान्	Narrow and long though they be,
दुस्तरान्	Raging with howling storms,
दुस्तरान्	Striking fear in thine young soul.
सत्येनानृतम्	Cross thou the causeway of treacherous untruth
सत्येनानृतम्	That knows not how to light the lamps.
सत्येनानृतम्	Straight and simple truth shall thine steady staff be.
हाउ हाउ हाउ	Hi ho hi ho!
अहम् अन्नम्! अन्नम् अदन्तम् अद्मि	I am the food, on which the causeways feed,
	They that would feed on me,
	I engulf and consume them.

—o—

हाउ हाउ हाउवा	Hi ho hia hoo!
एषा गतिः	This is the going.
एषा गतिः	This is the destined goal.
एषा गतिः	And this as well the path.
एतद् अमृतम्	Never to end.
एतद् अमृतम्	Never to fade.
एतद् अमृतम्	Ever to live.
स्वर्गच्छ	Wend thy way to heaven,
स्वर्गच्छ	To felicity,
स्वर्गच्छ	To beatitude,
ज्योतिर्गच्छ	And reach into light
ज्योतिर्गच्छ	That twinkles
ज्योतिर्गच्छ	And illumines thy dark holes.
सेतूंस्तीर्त्वा चतुरः ॥	Only, first thou must cross the four causeways.

—o—

19. ṚTUSAṀHĀRA: AN APPRECIATION

That characteristic of the poet, not the most fundamental and important, which most struck the ancient critics *upamāsu Kālidāsaḥ*: is everywhere present. Even early and immature works already have the sharp clear Kalidasian ring, though not yet possessed of the later high values. The deep blue mid-summer sky is like a rich purple mass of ground collyrium; girls with their smiling faces and love-lit eyes are like "evenings beautifully jewelled with the moon"; the fires burning in the forest look far off like clear drops of vermilion; the new blades of grass are like pieces of split emerald; rivers embracing and tearing down the trees on their banks are like evil women distracted with passion slaying their lovers. In all these instances we have the Kalidasian simile, a little self-conscious, but for all that Kalidasian. When again he speaks of the moon towards dawn growing pale with shame at the lovelier brightness of a woman's face, of the lightning like a streaming banner and the thunder like a peal of drums, of the clouds like archers shooting their rains at the lover from the rainbow stringed with lightning one recognises, the Kalidasian form of conceit, not only in the substance which can be borrowed, but in the wording and most of all in the economy of phrase expressing a lavish and ingenious fancy. Still more is this apparent in the sensuous and elaborate comparison of things in nature to women in ornamental attire — rivers, autumn, the night, the pale priyaṅgu creeper.

Most decisive of all are the strokes of vivid description that give the poem its main greatness and fulfil its purpose. The seasons live before our eyes as we read. Summer is here with its sweltering heat, the sunbeams burning like fires of sacrifice and the earth swept with whirling gyres of dust driven by intolerable gusts. Yonder lies the lion forgetting his impulse and his mighty leap, his tongue lolls and wearily from time to time he shakes his mane, the wild boars are digging in the dried mud with their long snouts as if they would burrow their way into the cool earth, the bisons wander everywhere doubly desiring water. The forests are grim and parched, brown and sere; and before long they are in the clutches of fire..... But the rains come. Yonder on the slopes we see the young water of the rains, a new born rivulet, grey and full of insects and dust and weeds, coiling like a snake down the hill sides. We watch the beauty of the mountains streaked everywhere with waterfalls, their high rocks kissed by the stooping clouds and their sides a gorgeous chaos of peacocks. On the horizon the great clouds blue as lotus petals climb hugely into the sky and move across it in slow procession before a sluggish breeze. Or look at yonder kovidāra tree, its branches troubled softly with wind, swarming with honey-drunken bees and its leaves tender with little opening buds. The moon at night gazes down at us like an unveiled face in the skies, the racing stream dashes its ripples in the wild duck's face, the wind comes trembling through the burdened rice stalks, dancing with the crowding kurabakas, making one flowery ripple of the lotus-wooded lake.

There can no longer be any hesitation. These descriptions which remain perpetually with the eye, visible and concrete as an actual painting, belong in the force with which they are visualised —and the magnificent architecture of phrase with which they are presented—to Kālidāsa alone among Sanskrit poets. His successor or imitator poets, such as Bāṇa or even Bhavabhūti, overload their description with words and details. They have often lavish coloring but never an equal power of form; their figures do not appear to stand out of the canvas and line.

The Seasons of Kālidāsa is one of those early works of a great poet which are even more interesting to a student of his evolution than his later masterpieces. We see his characteristic gift even in the immature workmanship and uncertain touch and can distinguish the persistent personality inspite of the evolving self-expression. When external record is scanty, this interest is often disturbed by the question of authenticity, and where there is any excuse for doubt, it has first to be removed. The impulse which leads us to deny authenticity to early and immature work is natural and almost inevitable.

There is no more many-sided rich and flexible genius in literature than Kālidāsa, and in his case especially we must be on our guard against basing denial of authenticity on imperfection and minor differences. We have to judge first by the presence or absence of the essential and indefinable self of Kālidāsa, which we find apparent in all his indubitable work, however various the form or subject, and after that on these nameable characteristics which are the grain and fibre of his genius and least imitable by others.

In the Seasons Kālidāsa's personality is distinctly perceived as well as his main characteristics, his force of vision, his architecture of style, his pervading sensuousness, the peculiar temperament of his similes, his characteristic strokes of thought and imagination, his individual and inimitable cast of description. Much of it is as yet in a half-developed state, crude consistence not yet fashioned with the masterly touch he soon manifested, but Kālidāsa is there quite as evidently as Shakespeare in his earlier work, the Venus and Adonis or Lucrece. Defects which the riper Kālidāsa avoids, are not uncommon in this poem—repetition of ideas, not of mere words than are absolutely required, haphazard recurrence of words and phrases, not to produce a designed effect but from carelessness, haste or an insufficient vocabulary. There is moreover a constant sense of uncertainty in the touch and a frequent lack of finished design. The defects are those natural to the early work of a rich sensuous temperament, eagerly conscious of poetic power but not yet instructed and chastened.

Kālidāsa's "Seasons" is perhaps the first poem in any literature written with the express object of describing nature. It is precisely similar in its aim to a well-known 18th century failure in the same direction — Thomson's Seasons. The names tally, the forms correspond, both poems adopting the plan of devoting a canto to each season, and the method so far agrees that the poets have attempted to depict each season in its principal peculiarities, scenes and characteristic incidents. But here all parallel ends. Wide as the gulf between the genius of one of the greatest poets and the talent of the

18th century versifier is the difference between the gathered strength and compact force, the masterly harmonies and the living truth of the ancient Indian poem and the diffuse artificiality and rhetoric of the modern counterpart. And the difference of spirit is not less.

The first canto is surcharged with the life of men and animals, and the life of trees and plants in summer. It sets ringing a note of royal power and passion, and promises a poem of unexampled vigour and interest. But to play variations on this note through six cantos seems to have been beyond the young poet's as yet limited experience and narrow imaginative mastery. He fell back on the life of sensuous passion with images of which, no doubt, his ungoverned youth was most familiar. But instead of working them into the main thought he turned to them for a prop, and when his imaginative memory failed him, multiplied them to make up the deficiency. From one error indeed Kālidāsa's vigorous and aspiring temperament saved him. He never relaxed into the effeminate langour of sensuous description which offends us in Keat's earlier work.

Nothing can exceed the splendour and power of the opening. We see the poet revelling in the yet virgin boldness, newness and strength of his genius and confident of winning the kingdon of poetry by violence. For a time the brilliance of his work seems to justify his ardour. In the poem on summer we are at once seized by the marvellous force of imagination, by the unsurpassed closeness and clear strenuousness of his gaze on the object, in the expression there is a grand and concentrated precision which is our first example of the great Kālidāsian manner, and an imperial power, stateliness and brevity of speech which is our first instance of the high classical diction. But this canto stands on a higher level than the rest of the poem. It is as if the poet had spent the best part of his force in his first enthusiasm and kept back an insufficient reserve for the sustained power proper to a long poem. The decline in energy does not disappoint at first.

The poem on the *Rains* gives us a number of fine pictures with a less vigorous touch but a more dignified restraint and a graver and nobler harmony. And even in the *Autumn* when the falling off of vigour becomes very noticeable, there is compensation in a more harmonious finish of style, management and imagery. We are led to believe that the poet is finding himself and will rise to a finale of flawless beauty. Then comes disappointment. In the next two cantos Kālidāsa seems to lose hold of the subject. The touches of natural description cease, or are with a few exceptions perfunctory and even conventional. The full force of his genius is thrown into a series of extraordinary pictures, as vivid as if actually executed in line and colour, of femine beauty and sensuous passion. The two elements never properly fused, cease even to stand side by side.

For all description of *Winter* we have a few stanzas describing the cold and the appearence of fields, plants, waters in the wintry days, by no means devoid of beauty but wanting in vigour, closeness of vision and eagerness.

The *Spring*, the royal season of the Indian year, should have lent itself peculiarly to Kālidāsa's inborn passion for colour, sweetness and harmony. The closing canto which should have been the crown of the poem, is the most disappointing in the whole series.

20. SYMBOLS THAT HAVE SWAYED MILLIONS: THE SVASTIKA

Radio talk on 3rd January 1939

The Svastika as a symbol has made a sudden appearance in Germany in the last decade. The old black, white and red flag of pre-war Germany has given place to the Svastika banner as the national emblem. The Svastika has been used as a symbol of various things throughout history but for the first time perhaps has attained the distinction of becoming the national symbol of a sovereign state. It seems that in quest of a purely Aryan symbol the Führer chanced upon the Svastika in the writings of German Sanskritists. There is, indeed, a large school of ethnologists and race theorists in Germany who trace the origin of the Svastika back through the maze of five thousand years and more to the earliest known settlements of the Aryan peoples. It is believed to have served as a sort of mark of identity distinguishing the original Aryans during their long wanderings from other races. Hitler borrowed it and gave it a new context. One can see elements of the pagan ritual in modern Germany, particularly in the cult of 'blood and soil'. A few years ago, only the non-Semitic German speaking population of Europe could be called Aryan. Later the Italians were also accepted. Very recently there have been indications that the term is being extended to include the third Axis power, the Japanese. It is an ironic commentary on the new context of this most ancient of symbols that Indians who have rightly or wrongly kept up a caste system to preserve the purity of their Aryan blood for thousands of years should be considered non-Aryans in Germany. About a year ago I heard from an Indian lady in Berlin that she was politely guided back to her hotel because she was found wearing a saree with Svastika border. She was told that the non-Aryans cannot exhibit the Svastika on their bodies or otherwise. It is against the German law. It was futile to insist that garments with Svastika borders have been made and used in this country from times immemorial.

From pre-historic times until the end of the middle ages it has been one of the most widespread of all ornamental designs appearing in both hemispheres. In Europe it fell into disuse near the 16th century. When Schliemann's excavations in Troy brought to light various objects with the Svastika designs on them it again began to attract attention. Since then it has been discovered on implements found in primitive settlements in all parts of the globe. Archaeologists and ethnologists have of late been busy in tracing the travels of this mysterious little symbol, which according to H.G. Wells has been spinning gaily round the world since the times of Neolithic culture.

Where did it originate? This is not easy to answer. The 19th century has witnessed veritable battles between scholars who arrayed themselves in many contending groups. It was at one time thought that the Svastika just made its appearance at the close of the Neolithic period in South Eastern Europe. Later it found its way into Troy and in the second millennium BC it had spread throughout the sphere of Aegean civilization. But recent researches have settled its origin in India more than five thousand years ago. It must have travelled from India more than once. It is probably

a remnant of an ancient picture writing when there was no alphabet but the picture of a man represented a man and that of a bird a bird. And accordingly the Svastika with its arms bent to the right in the direction of the hands of the clock represents the course of the sun through the heavens. The only kind of confirmation that this hypothesis receives is in Classical Indian literature where the Svastika can be connected with the sun.

Later the Buddhists turned the Svastika into their sacred Dharmacakra "Wheel of the Law" by extending the extremities of the arms into a circumference. Now this "Wheel of the Law" is also the Wheel of the Sun. The Buddhists could conceive of a great symbol only in terms of a wheel. Lord Buddha had accepted the symbolism of the wheel from the previous age when it represented a continuous movement. He himself had set into motion the "Wheel of the Law". The Law was the moral law, but the man who rolled the Svastika into a wheel with spokes, intended in drawing his Svastika, not only to set into motion the moral but also the physical law, all revolving on himself at the navel as the centre of the Universe. The control of the physical law, of the cosmic motion, in his own favour, was essential in arriving at his mundane objectives.

This circular Svastika is known outside India also. The usual Svastika with its arms to the right is termed the male, while that with arms to the left is the female, mostly used in black magic as casting evil effects on the enemy both known and unknown. The male and the female principles have always been recognised to be complementary. So two have been good and evil. Magic is two-fold, the benevolent and the malicious. Of course, very often the one implies the other, for the welfare of one may have to be achieved through the removal of obstacles in the form of an enemy, actual or imaginary. It would be wrong to assume that the notion of evil was essentially related to the female sex as being the inferior sex. In magic it was the other way, at least in India. The male consort is commonly put in a subsidiary role. In the greatest magico-philosophical system of the world, Śāktism, the female is designated Śakti meaning "power". She is conceived and invoked as the dynamic force whose play brings into existence the creation. The male consort Śiva is altogether a passive element. The power that removes obstacles is greater than that which leads smoothly up to the objective. That greater power is wielded by the female.

But another variety with three instead of four arms is also known. It occurs, for example, in the Isle of Man and on Sicilian coins.

As a sacred symbol or charm it was worn round the neck, the arm, the waist or conveniently placed or attached within the garments. It was inscribed on small precious tablets. A few of these have been found in excavations at the five thousand years old cities of Harappa in the Punjab and Mohenjo Daro in Sind. The Veda is abundant in the use of the word *Svasti*. In the Pauranic and Tantrik age, the symbol became related to Gaṇeśa, who is worshipped preliminary to every other ceremony. It even replaced the image of Gaṇeśa, and where it did not, it was made in saffron powder to honour Him.

In India its original connotation has never been lost or even dimmed. For this we have to thank the remarkable technique and transparency of the Sanskrit language that the name invariably carries

with it the whole conception of the thing designated. The Svastika is composed of two words, *su* and *asti*, which mean "it is well". Hence it is used where we wish that all be well. It precedes all auspicious ceremonies. A new babe receives it from its parents on its breast and forehead. A Svastika of wheat-ears is formed in the natal chamber to drive away the spirits of evil. The fly leaf of manuscripts and new account-books of the tradesmen are decorated with the symbol. It is sketched with flour in the courtyard, in front of the house-door, on garden paths and numerous other spots at wedding festivities.

At a very early period China borrowed the Svastika from India. But then it seems to have been lost, until at the beginning of the Christian era, when it was reintroduced with Buddhism. From China it spread to Korea and Japan. There from an auspicious it has been turned into a mystic symbol. The Japanese have extended its use further as a stamp, more or less in the same fashion as the ancients did in Egypt or Cyprus. The Tibetans, who owe their culture to India, call it the *yuṅ. druṅ* or the "path of life".

As a decorative motif it is to be seen at the Buddhist stupa in Sarnath, Varanasi. The passing of a general talisman into an ornament is not infrequent in the world. All over necklaces and armbands have originally had a magic value. So that while on the one hand the Svastika has received decorations with leaves, flowers and gold, it itself has decorated facades of buildings, backs, fronts and fringes of dresses, and a hundred and one other things. Kings have used it on their coins, not only in India, but in the remote Scandinavia, nearer in Parthia, and at least by one dynasty, the Sassanians, in Persia. One of the great contributions of Persia to human comfort is the carpet. On the carpets the Iranians have woven into the texture the Svastika up to the present day.

The ancient Phoenicians who contributed so greatly to the civilizing of the West have used Svastika in their seals. Among the Greeks, it represented the deities Artemis and Athene. In the ruins of the famous city of Troy, it is to be seen on the pelvis of a naked female image. The Greek name is *Gammadian* or simply "the Crooked"

But the most wonderful finds of the Svastika are on the early pottery in South America. It was known and venerated by the mound-builders of Ohio in North America. How and when the Svastika reached the two Americas will remain unknown. But it is one more link between India and pre-Columbus America. The architecture and sculpture of the Maya civilisation of Mexico had already afforded evidence in the same direction.

Thus far for the ancient times. In a later age the Teutons, the ancestors of the Germanic peoples used the Svastika freely. They called it *Fylfot* which means "Fowl's foot". It was identified with the hammer of God Thor. It was used as a charm against thunder. The Roman Catholic Church found no difficulty in owning the symbol. They identified it with the Cross. It was used on Roman catacombs of which more than a thousand cases are in existence. It was embroidered on the garments of priests, and of the Good Shepherd.

It would be easy to go on cataloguing all the uses to which the Svastika has been put and its various transformations. What is more relevant to explain is the fact that the Svastika has been the

most widely spread symbol. Of course, it is easy to draw. The shape of the symbol may have been the outcome of the geometrical precision with which the alter for fire was built in the Vedic age. But a more potent reason is that it was never a secret symbol. Everyone knew it and knew its use also. And whereas the other symbols were intended for very particular occasions, the Svastika was of a general import. It could be used under any circumstance, by both the sexes and by every caste. Besides, it had no tinge of barbarity about it either in its conception or in its use and had no sectarian connections with the result that it could be and was actually borrowed freely.

21. SANSKRIT AS A TREASURE OF THE WORLD

Among the treasures of the world, past and present, Sanskrit has been esteemed as a treasure of high order. It is not a treasure "which moth and rust doth corrupt", but a treasure eternal, life-giving and ever-fresh.

Sanskrit, in the first place, is a language. In what sense could a language be called a treasure? Surely that language would deserve the title of a treasure which could serve as an instrument of communication in vast areas among innumerable people, which could be a connecting link between ages separated from one another by thousands of years, which could convey all the shades of meaning, artistic as well as scientific with a consummate finish, which could be a means of thrill and uplift in any period of the world, and which could bring to light the deepest profundities of human wisdom. Now if we apply these criteria to Sanskrit, the verdict of history will tell us that Sanskrit has been as instrument of communication between the people of India, Iran, China, Japan, Indonesia, Philippines, Arabia, Greece and Rome; that it connects the modern world with the ancient, separated by at least four thousand years; that by virtue of its highly rich word-building apparatus, it is able to express, with a marvellous efficiency, the finest shades of meaning. That works prepared in this language have been a source of solace and stimulation, for ages and ages, to people of various creeds, colours and climates, and that it is in this language that the deepest conceivable spiritual truths have been expressed.

As regards Sanskrit as an instrument of communication between various nations, a further reflection will show that the communication concerned not only material commodities, but also ideas. The communication brought about by Sanskrit was of a higher order, leading to a spiritual bond between various peoples, and to an exchange of refined ideas from country to country. The fact is that so long as Sanskrit was the dominant language in India there is not a single historical instance of a military campaign undertaken by India against a foreign people. On the other hand, the moral influence of Sanskrit was more or less instrumental in maintaining a peace-breathing atmosphere in the world connected with India, in stimulating ideas of a reflective type and thus promoting the cause of real civilization. As to the nations participating in this communication, those of Iran were possibly the earliest, for the language spoken by them fundamentally differed little from Sanskrit, the difference mainly lying in pronunciation. The speakers of both the languages called themselves, Āryas, suggesting that there was an unconscious feeling of unity among these two peoples, a feeling which has possibly the reminiscence of a by-gone identity and a feeling which, strange to say, has again burst out in modern times, for, with the introduction of Sanskrit as a compulsory subject among all arts students in the Afghanistan University. A periodical called *Aryan* has been started by this University. This is a notable instance of a subconscious fellow feeling engendered by linguistic unity.

That Sanskrit should become an instrument of communication between India and linguistically so distant countries as China and Arabia is remarkable indeed. Apart from the subject-matter — viz. Buddhism for the former and Āyurveda or fables for the latter—which Sanskrit could convey to them, there must have been some very notable feature of Sanskrit which attracted to it these people. This feature was most probably its striking communicativeness, its excellent capacity for communicating the subject-matter concerned to a foreigner otherwise linguistically very distant. It was this characteristic of Sanskrit which rendered it a virtual international treasure for those times. It was this which made Sanskrit a lingua-franca of several Asiatic countries for centuries and it is this which even now could win a commanding status for Sanskrit if the attention of the modern world could be adequately drawn to it.

In this connection, there is another aspect of Sanskrit which has rendered it a valuable treasure of civilization, viz. Sanskrit script. It was the Sanskrit script which rendered so many Asian countries—Thailand, Myanmar, Indonesia, Philippines—literate. In the absence of Sanskrit, these countries would have remained illiterate for several centuries. Historically, therefore, Sanskrit has been a brilliant instrument of civilisation, imparting to them not only ideas but also the fundamental art of writing, not only refined culture but also the rudiments of civilization, not only a wide outlook but also the practical aspects of human behaviour.

Language connects people not only in various space dimensions but also in various time dimensions, not only in various geographical areas but also in various historical periods. Thus the English language of today by virtue of its essential similarities, connects the speakers of modern English with those who spoke a similar language about 500 years ago. But nowhere in the world can this phenomenon of historically based unity of language speakers be so impressively illustrated as by Sanskrit. The continuity of Sanskrit, extending for six thousand years, by virtue of its magnitude, has no parallel in the history of the world. Though seemingly Sanskrit now is broken up into a large number of languages and dialects, the fact is that Sanskrit is, in a sense, fundamentally as alive as it was millenia ago. The basic vocabulary of modern languages descended from Sanskrit is about the same as it was during the earliest periods of Sanskrit, e.g. the words for family relations, and for all fundamental activities like doing, eating, drinking, going, speaking, etc. are, in these languages, basically the same as they were millenia ago, the difference lying only in pronunciation and grammar. This unique preservation of Sanskrit is due to two main causes: The tenacity of Sanskrit culture, taking culture in the very wide sense of "outlook". Inspite of a bewildering variation of castes, creeds and colour in India, there has been throughout this period, an undefinable unity of Sanskritic culture among them. Without being even aware of it, they have always had something of this common factor, a factor which has wonderfully persisted inspite of invasion after invasion, so that one could say with the English poet:

The East bowed low before the storm, in patient deep disdain,
She let the storm in hurry pass, and plunged in thought again.

It is the "Sanskrit way of looking at things " which has persisted in activities like bestowing a Sanskrit name on a child, even by people who spoke a non-Sanskrit language, in high esteem of sacred geographical entities like the Ganges which have been the fountain-heads of Sanskrit culture, and in deep-seated faith in Sanskrit mantras which must be recited at the birth of a person. With these eternal "Sanskrit values" the actually spoken languages also continued to be associated. And secondly, this presentation of Sanskrit was due to its masterly standardization by the great Indian grammarian Pāṇini, to the universal appreciation of this standardization by the educated community, to the faithful adherence to it by the succeeding generations, and to its broadcast dissemination from Peshawar to Rameshwaram. This standardization was further promoted by itinerant monks, whose wonderfully extensive pilgrimages kept up the lingua franca in all parts of the country, proved to be potent instrument of a common culture, and diffused an appreciation of Sanskrit outlook even in otherwise illiterate people. In fact relics of this diffusion have persisted in India even to this day. Thus, forty years ago, a distinguished Indian authority, in a public lecture, said "Some of the illiterate old women of Lahore and Amritsar discuss philosophy in a manner which would turn the heads of Kant and Hegel". Thus even in those parts of the country where Sanskrit has seemingly disappeared, the bedrock of Sanskrit culture persists, a bedrock which has inviolable potentialities for further expansion, once the facilities for it are offered, a bed-rock which is bound to inspire all lovers of Sanskrit culture with optimism, and a bedrock which is India's only hope against the menace of anti-Sanskrit onslaught. Sanskrit offers, therefore, a world-phenomenon of unique historical importance. Its continuity is a feature which must engage the utmost attention of all those interested in the history of man and his institutions. This continuity is a unique model which the progress of Man has produced. No university worth the name can afford to neglect the study of Sanskrit, no Academy claiming to teach human development could do without it, and no institution having anything to do with internationality could postpone a consideration of its importance. In recent times, there have been visible tendencies, here and there, for a subjective view of knowledge, for selecting only that branch of knowledge which could serve the purpose of national aggrandisement and for neglecting those, inspite of their paramount importance as objective facts, which do not serve this purpose. The whole intellectual world should rise in protest against this subjective tendency. This tendency, if allowed to grow on without restraint, will be the greatest death-blow to human intellect. It will be a disaster to fifty centuries of knowledge acquired by man through an objective outlook. It will convert the whole world into an intellectual graveyard. For the acquirement of all real knowledge depends upon the appreciation of facts as they are. All genuine seekers after knowledge should reverently approach all facts as if they were "divine archetypes", they should put off all shoes of egoistic motives before they enter the holy temple of facts, they should bid farewell to all their likes and dislikes before they face the objective world of knowledge. For the history of human error is the history of man's subjective outlook. Man has been imposing his own hopes and fears upon the world of facts, whence have arisen all the superstitions and mis-understandings of human life.

Let us hope that the enlightened section of mankind, sternly rejecting the least suggestion of subjectivity, will accord to the great fact of Sanskrit continuity the attention it deserves in the name of objective knowledge. Inadequate appreciation of this towering phenomenon will mean irreverence, it will mean a want of proper perspective, it will mean an unbecoming narrowness of outlook. In the above paragraphs we have considered an important feature of Sanskrit, viz. continuity, which wonderfully connects the present forms of the language with their past and being a unique historical fact, has been appreciated by experts as a great treasure of civilization.

Let us now come to its next characteristic, viz. its significations, its wonderful capacity to convey appropriately the sense intended, to denote impressions of any object or phenomenon relating to modern civilization, with its hundreds of sciences and arts, and with their infinite variations, subdivisions and ramifications. The developed world now urgently stands in need of a language with infinite potentialities. This can be appreciated by a single instance: the well-known insect beetle is known to have 195,000 species, as ascertained by scientific observations of the present day. In what lies the uniqueness of Sanskrit in this connection? In the first place, Sanskrit has a wonderful concentrative expressiveness. It can express a very lengthy phrase in one word. This marvellous capacity can be appreciated only if it is realized that a whole phrase consisting of many words, is psychologically a unit, and if a language is unable to convey an idea-unit in a word-unit, it will be a cumbrous stumbling-block both as an instrument of thought and as a vehicle of communication. One of the reasons why there are so many slow thinkers in the modern world is the absence of a current language conveying composite idea-units in composite word-units: e.g. "the fact of being a horse" is rendered in Sanskrit only as one word *aśvatva*, "the fact of not being a cow" as *agotva*: one word. Phrases too can be put in compound word-units: "man's conquest of nature" as *manuṣya-kṛta-prakṛti-vijaya* as one compound word. Secondly, Sanskrit freely uses the concrete in its scientific terminology, thus the Sanskrit word for "magnet" (*cumbaka*) literally means "that which kisses" . This mode of presentation may sound somewhat elementary to certain scientific circles, some of which actually propose the entire elimination of human language in scientific terminology, for the sake of safe-guarding the most perfect accuracy. But the elimination of human language from scientific terminology will be a pitiable destitution, for men will then lose that educative value which is a notable characteristic of human speech. All educative terminology, among other factors, varies with the concrete element constituting it, for the evident advantages of a concrete terminology lie in the wide areas where it can be used. As it is based on the daily aspects of life, it is readily appealing to the man of the street. Only that vocabulary can reach the masses, which is partly based on the concrete objects daily coming to the notice of the man of the street.

It must be admitted however, that in hyper-technical spheres of scientific specifications, the concrete element of a terminology must be supplemented by pure symbolism. This takes us to the *third* remarkable feature of Sanskrit, significativeness, viz., the wealth of symbols which its script can offer. A notable characteristic of all Sanskrit scripts is the consonant-vowel ligatures. In writing, a vowel succeeding a consonant is linked together with the consonant in a manner that

both form a graphic unit. Each of the fourteen vowels of Sanskrit being jointed with every consonant, each union of consonant plus vowel giving a separate form, the number of characters thus obtained comes up to about 500. Now if one or more of these symbols be associated with others in all possible permutations and combinations, the number of symbols thus secured would come up to thousands, and if each of these combinations could be further represented by different printed type faces the variations which could be conveyed may be millions. This achievement in the extent of symbolism as shown by Sanskrit has no parallel in the whole world of scripts. This fact alone should stamp Sanskrit as a precious world-treasure. It offers a vast field of investigation into the possibilities of its adaptation by other nations of the world. The value of this achievement is further enhanced by the consideration that this consonant-vowel ligature is based on a very sound phonetic principle, suggesting that the inventor of the Sanskrit script must have been a master-mind in the science of linguistic sounds known as Phonetics. It is now a universally established principle that no consonant, as a rule, can be pronounced without the help of a vowel. So that a consonant plus vowel is actually an indivisible phonetic entity. The discovery by ancient Sanskritists of this fundamental linguistic principle centuries before it was known to the West must be an additional reason for Sanskrit to be cherished as a world-treasure, to be revered as a hoary precursor of modern discoveries, and to be religiously studied by all interested in the achievements of humanity. Moreover, the inventor of this ligature must have discovered the economy of time, which this system would bring about. For the frequency of vowels in human speech is so enormous, that at least 25 percent of time is saved if they are written not detached from the consonants. This achievement of economy is a message to those who are anxious to reform the present scripts of the world. It is an object-lesson to those who would sternly refuse to sit at the feet of the past to learn anything. It is an eye-opener to those who would not care even to look towards the East for light.

Coming now to another great aspect of Sanskrit, viz. as a literature, we shall first approach Sanskrit literature in its specific sense, and then turn to its wider sense.

In its specific sense, literature has been defined as "the best expression of the best thought of a people", which immediately suggests two sides of literature to be considered, viz., expression and thought. Taking expression here in the sense of "agreeable expression", experts in comparative literature are of one accord that Sanskrit is second to none in pleasant expression. In fact Rhythm has been the dominating principle of Sanskrit literature to an extent which has no parallel in world-literature, for works even in Mathematics, Medical Science and Grammar have been written in Sanskrit in verse, often very musical verse. Moreover, even till recent times, philosophical debates have been sometimes held all in extempore verse! The predominant trend of Sanskrit literature has been rhythmical. Moreover the peculiarity of Sanskrit rhythm is a charm which is a delightful surprise to foreigners who hear it for the first time. It sounds so sweet to them that they would like to have more of it when once they happen to hear it, although they may not understand a syllable of it. This appreciation of rhythm was characteristic of Vedic seers for whom only three entities were entitled to a sacrificial offering, viz. the Gods, the ancestors and the metres! The metres were

believed to be very far-reaching, influencing and impressing even the denizens of paradise, for it was one of these metres which managed to bring Soma—the nectar of immortality—from Heaven! These allegories, whatever interpretation may be put upon them, definitely indicate what thrills the ancient Sankritist had for metre. It was the warp and woof of his existence. If human knowledge is a duty, it is the duty of the history student to ascertain and visualize, as far as possible, the full extent of this unique objective world of rhythmic thrills and to bring them to light in a manner that the modern inquirer may learn to appreciate them as a world's precious treasure.

While rhythmical expression is one specimen of the "best expression" pointed out above, another phase of this "best expression" is the "concise expression" which in Sanskrit has acquired a form which is unique in world-literature. Though this art of expression in Sanskrit concerns subjects not properly speaking literary— e.g. Ritual, Grammar and Philosophy—the way of putting was so short and sweet, so felicitously concise and so widely comprehensive, that this mode of expression turned out to be virtually artistic, evoking enthusiastic admiration from critics of the past and present, affording universal pleasure to those who studied it, and thus deserving to be included under literature. Preeminent in this class of works is a treatise which may be called one of the greatest intellectual feats in the world. It is the Sanskrit grammar of Pāṇini. Of size so short that it would hardly cover 25 octavo pages in print, it systematically gives the very minutest rules regarding Sanskrit pronunciation, accent and grammar, and incidentally supplies materials, representing all phases of social life: food and dress, diseases, professions, health and games, customs and manners, etc. A literature covering many thousands of pages has been written on this mini-book and a whole library could be set up consisting exclusively of works relating to this mini-book. That "brevity is the soul of wit" is eminently illustrated by this treatise, which demonstrates man's highest achievement in the field of comprehensive conciseness. "In the whole world" it is said "there is nothing so wonderful as man, and in man there is nothing so wonderful as the mind". Could not adaptations of this mini-book be prepared for use in all institutions primarily devoted to the study of the human mind, of its vast possibilities and of its latent potentialities? Could not the spirit of Pāṇini be internationalised in certain branches of human knowledge?

Furthermore, Sanskrit literature is so encyclopaedic in character, so all-sided in its forms, and so versatile in its trends, that while it has food for the scholar and the philosopher, it has also charming nourishment for the man of the street. Stories have been created in human society since time immemorial. There has been no nation without stories of its own, nevertheless it is a historical curiosity that Sanskrit was the Guru of the world for centuries in didactic stories. What does it imply? It only means that Sanskrit literature had a genius for impressive moralizing, for creating stories entertaining in form but didactic in effect. The beauty of the Sanskrit story of this type lay not only in the fact that it had a moral, but also in its presentation which was intensely lively: the prominent part played by animals, one story giving rise to another, every paragraph animated with some interesting verse, a variety of scenes representing many sides of social life, short and dramatic incidents in heaps—all these lent a novelty to the descriptions, a vividness to the setting, and a charm to the presentation.

It may be asked, in these days of the cinema when each day there is a cry for a new story when the spirit of the age demands: "let the dead past bury its dead", what is the sense in recalling those stories of the past? To this it may be replied, in the first place, that the historical spirit necessitates a correct appreciation of every phase of history, it presupposes a vivid visualizing of the past, it demands a reverent evaluation of all that was good and great in its own time. As a great author says "the present is a projection of the past", for the present is present because of the past. It is not at all our purpose to depreciate the present: our purpose is to reinstate the neglected rights of the past, to restore the correct attitude towards every phase of human history and so to see that Buddha's prescription "right thinking" is adequately followed up in all our intellectual perspectives. And secondly, what we expect is the appreciation of Sanskrit as a great factor in building the civilization of the world. In view of this appreciation, the part played by Sanskrit in the moral teaching of the world by its didactic stories must be realized to some extent by every educated citizen of the modern world.

Coming now to the second side of Sanskrit literature in its specific sense, viz., "best thought", the vastness of thoughts conveyed by a literature extending over five thousand years can be better imagined than described. The size of this literature is so vast that even in the 18th century, when it was discovered for the first time by Western investigators, and its knowledge was extremely limited, Sir William Jones computed it to be larger than Greek and Latin literatures put together. But with the advancement of our knowledge and the discovery of more works, the size of Sanskrit literature is now known to be far larger than the estimates of Sir William. Considering the periods that it covers, the spheres which it depicts and the perspectives which it presents, Sanskrit is not a literature, but consists of many literatures.

The dominating thought of Vedic literature was three-fold: (a) a robust optimism: "may the very dust of this earth become honied" ! (b) a dynamism which stimulated the prayer "may our learning be powerfully effective" and (c) a synthesis which united the Norm (*rta*) of both heaven-and-earth. These hoary effusions are brimful of that universality which, as Tagore would have it, is the characteristic feature of all genuine literature. They are treasures which Sanskrit literature has bequeathed eternally to all mankind. They are gems which must adorn every library of the world. They are an inspiration to humanity in its hour of gloom.

Sanskrit's greatest contribution to civilization is the Rationality which it has donated, ethical and intellectual, which is now the common property of the civilized world. It is cherished as the crowning principle of all enlightenments, it is deemed to be axiomatic for man, so far as he differs form the brute. But it still remains to be adequately realized that it is ultimately to Sanskrit that the world owes Rationality as a synthetic system of thought and action embodied in Buddhist literature, the fountain-head of which was the reflection and practice of Lord Buddha.

But rationality is not the whole of life. Thinkers in all lands have felt that there are moments in man's life when something different from reason is required, when reason fails to satisfy the aspirations of the soul and when reason bends down before a higher authority, viz. mystical

intuition. Many lands can be rightly proud of their gifted mystics. But the antiquity and extent of mysticism, as presented by Sanskrit literature, have no parallel elsewhere. The Upaniṣad literature of Sanskrit shows a highly developed system of mysticism long before Buddhism. The extent to which this spiritual system had grown, the depths which it had sounded and the heights to which it had soared could be gauged by the well-known remarks by the German philosopher Schopenhauer who was fed up with all other systems of thought: "They were solace of my life, they will be the solace of my death"! Moreover the subsequent development of Sanskrit mystical philosophy, with hundreds of theories—there were 384 theories on the nature of illusion (माया) alone—counting millions among their followers is a spectacle unique among the literatures of the world, by virtue of the extent of mystical thought.

The wealth of thought with which the world has been enriched by the renowned epics—the Rāmāyaṇa and the Mahābhārata—is already well-known. That a very long poem like the Rāmāyaṇa, full of torrents of ideas after ideas, glowing imageries, thrilling dialogues, uninterrupted interest and dramatic incidents, should be written only on two items of truth and fidelity is an achievement of which not only Sanskrit literature but also the whole world may rightly be proud. With the Mahābhārata, Sanskrit has contributed, for the first time, an encyclopaedia of moral teaching and action. The BhagavadGītā is but a portion of this work. It is the world's topmost philosophical poem which teaches, with dramatic impressiveness, duty for duty's sake.

Sanskrit poetry, while second to none in refinement and imagery, has one remarkable characteristic which may be the envy of many other literatures, and which is also reflected in the Sanskrit language itself. This characteristic is its intensity and profoundness. A typical example of this is Kālidāsa's "Cloud-messenger", in which the travels of a single cloud over the whole of India have been described. All the associated phenomena during the cloud's progress have been depicted with the minutest fineness, a picturesque representation of the various sceneries on the way, of the shades of colour on flowers from place to place, of the delicate feelings engendered among persons in various situations, and of the charms which an ideal world of sweetness may possibly bring, if the cloud reaches there. This tendency was further developed by other Sanskrit poets who, in their masterly descriptions, made Sanskrit poetry a model of thoroughness in exquisite delineation and demonstrated the fact that these authors had remarkable gifts of concentration and depth, for it is only with such qualifications that the exhaustive and delicate elaboration of a single point was possible. And when we take into account the fact that this exquisitiveness of thought was combined with the sweetness of rhythm, we shall have to admit that Sanskrit in this respect is a treasury of literary charm.

As regards Sanskrit literature in its wider sense, viz. "the total of preserved writings belonging to a given language", it may be said in general that these writings by the two-fold virtue of profound learning and thoroughness are an enrichment of the whole world. The number of subjects on which Sanskrit works have been written being very vast, it will be desirable to take here only a few typical subjects serving as specimens of the excellence of Sanskrit.

(i). The first notable subject is Grammar, in which the achievements of Sanskrit have been record-beating. Hundreds of treatises were written on single items of grammar. Fifty-five books have been written on pronunciation alone, dealing among other things, with the average speed of human speech, the time taken in pronouncing every vowel or consonant, the nature of the syllable and its vast variations. When we take into account the fact that Europe did not know the nature of the syllable in the 18th century AD, we are lost in admiration to note the fineness with which the nature of the syllable was investigated centuries before Christ by Sanskrit grammarians. Grammar was studied in all its wider aspects such as the nature of language and its relation to human thought; the analysis of meaning and its connection with the word; the function of language and the way in which it is picked up by the child — all such items were studied exhaustively and elaborately. These Sanskrit treasures have been only partly revealed to the modern world. So far, much of it remains unpublished and enormous more untranslated.

(ii). Philosophy has been so widely studied, its influence has been so far-reaching in all Sanskrit studies and its roots have gone so deep in all Sanskrit culture, that the entire Sanskrit language and literature may be called fundamentally philosophical. This becomes immediately transparent if we take up any Sanskrit prose work in the classical period, i.e. after the 4th century AD. We shall find that there is hardly a Sanskrit sentence which is not written in a more or less philosophical style. And Sanskrit philosophy has influenced not only Indian languages and culture, but also many Asian countries like China, Japan, Thailand, etc, where Buddhist philosophy has been studied with reverent attention. Paramārtha, a brahmin of Ujjain translated with the assistance of a band of Chinese and Indian scholars, 550 Sanskrit books, mostly philosophical, into Chinese when he was invited to China in the 7th- 8th century AD.

What were the characteristic features of Sanskrit philosophy, which has wielded so much influence in India and abroad? The first striking feature of Sanskrit was "interrogative": every philosophical point was approached with a flood of questions, answers, and vice versa. The great Chinese traveller Hsüan-tsang has recorded his personal experience of Indian philosophical interrogation which he had gathered during his nine years' stay in the Nalanda University. "There people", he says "turn the night into the day and the day into the night. If during a discussion any question turns up at sunset, and if the current of questions and answers remains unabated, they will go on even till sunrise until some definite point is arrived at". Naturally this spirit of interrogation created a zest for the subject and enveloped the Indian humanity in a fabric of philosophical texture. The acme of this interrogative spirit was reached in "the May-be theory" of Jain philosophy, according to which there is no object in the universe about which seven aspects of "may-be" can not be affirmed. An object, say a book (a) may be, or (b) may not be, (c) may be expressed, or (d) may not be expressed, (e) may be and may be expressed, (f) may be and may not be expressed, (g) may be and may not be, may be expressed and may not be expressed".

The second striking feature of Sanskrit philosophy was its tolerance to all divergent views, a tolerance which was unique for this period of world history. Here theists and atheists, materialists

and spiritualists lived side-by-side like brother inquirers, setting a lofty example of a real philosophical outlook, an example which the modern world should cherish as a precious treasury bequeated by the glorious past of Sanskrit.

(iii). Mathematics was a subject in which Sanskrit not only made great advances quite independently, but also imparted this knowledge to other nations as well. In this connection the world contribution has been the decimal system of numbers and the cypher 0. The zero freed the human mind from the prison walls of the abacus.

(iv). In Medicine, Sanskrit has left to the world a huge literature. In these works, pharmaceutical effects of hundreds of drugs have been mentioned, but as it was impossible in those times to describe in detail, the actual experiments which led the medical authorities to their conclusions, await investigation by actual trial of drugs on thousands of patients. Here is a legacy which Sanskrit has left to the world, a legacy which may possibly prove to be a fortune to the world if it cares to avail of it.

(v). On Architecture, Sanskrit has a number of works, which recommend some of the noble grandest styles of architecture. These works await a close study by the collaboration of architectural experts and Sanskrit scholars. Here the world could find relief from the drab and the dull flat walls of modern constructions, and feast its eyes and soul on the consummate creations of grace whose core is eternity.

(vi). On Law and Ritual, Sanskrit has an enormous literature, a large portion of which still awaits publication. For a comparative history of human institutions, this study is indispensable. On Ritual particularly, Sanskrit material has been executed by ancient authorities with a thoroughness which is unique in world literature. Such a precious material awaits illuminating exploration by the collaboration of Sanskrit scholars with anthropologists, sociologists and historians of law.

May it be hoped that the "one-world" consciousness, which has just begun to dawn upon humanity, will identify itself with the cause of Sanskrit as the world's cause, will jump upon it as the world's lost treasure suddenly revealed and with cordial enthusiasm pass on the benefits thereof to a culturally impoverished humanity?

22. LITHUANIAN DAINA AND ṚGVEDIC DHENĀ

Lithuanian is closest to Sanskrit among all living languages. People have continued to recite their ancient poems. These oral verses are known in Lithuanian as daina. The word comes from a root meaning 'to think', to remember, to ponder over'. This root is found in Sanskrit as *dhī* and *dhyā*. The word *dhenā* occurs in the Ṛgveda in the sense of 'speech reflecting the inner thoughts of man'. Its Avestan equivalent is *daena*, which is a common word in the Gathas, meaning 'inner self of man, teaching, revelation, faith, religion'. It survives in modern Persian as *dīn* 'religion'.

The daina contain the noblest expression of the mind and philosophy of the Lithuanians. They constitute their classical poetic literature. Here are expressed their thoughts about the anonymous Devas, the moon-god and the sun-maiden, the morning and the evening stars, Perkunas the God of Thunder, beliefs which transport us back to the days of the Ṛgveda.

Robert Payne, in his foreword to *The Green Linden: Selected Lithuanian Folk-songs* (New York 1964), speaks of the lyrical thrust of the daina:

> "The dainas of Lithuania are like those snowfields. They seem to have been sung from time immemorial, and they are still being sung. They owe their survival to their poetic power, and also to the very nature of the country which gave them birth, a country hemmed in by forests, swamps and seas, outside the main highways of European civilization. They represent a form of poetry as ancient as anything on this earth, for they are essentially spells, incantations, offerings to the gods. ... They seem to have been written at the morning of the world, and the dew is still on them....This is why, in our desperate age, the dainas acquire a supreme importance, for they speak of a time when joy still walked over the earth".

The Lithuanian scholar, Dr. Marija Gimbutas, says: "Yet the shelter of the thatched roof did preserve a unique treasure: the daina's profound antiquity, simplicity, and subtlety, and subtlety unspoiled by the world we know".

Apart from the common Indo-European elements found everywhere, the daina have the idea of the Sun-Goddess who was married to the Moon-God. It is reminiscent of goddess Sūryā in the Ṛgveda. The epithets and descriptions of the Sun-Goddess in the dainas remind of the Vedic Goddess of the Dawn: Uṣas.

Mēnů saulužem vēde pirmåm pavasarēlim

The moon married the Sun-goddess Suryā in the first spring (of creation).

mēnů	moon
saulužem	*sūryām*
vēde	from the root *vadh* 'to marry'
pirmåm	*prathamam*
pavasarēlim	*pravatsaram* 'spring'

Ménů saulùžem vẽde	*Mās sūryikām uvāha*
pirmam pavasarẽlim.	*prathame vasantake.*
Saulùže ankstì kéles,	*Sūryā prātar uditā,*
menùžis atsiskýre.	*candrako viyuyuje.*
Ménů vëns vaiksztinéjo,	*Mā ekākī babhrāma,*
auszrìnem pamyléjo.	*uṣas-tārāṃ cakāma.*
Perkúns dideĩ supỹkems	*Indro bhṛṣaṃ cukopa,*
jĩm kárdu pérdalỹjo.	*taṃ khaḍgena dvidhā 'kaḥ.*
kõ saulùžės atsiskýrei,	*kiṃ sūryikāyā viyuktaḥ,*
auszrìnem pamyléjei,	*uṣas-tārāyāṃ raktaḥ,*
vëns naktỹ vaiksztinéjei?	*eko naktam acārṣīḥ*
Mëlà saulýte, dëvo dukrýte,	*priye sūryike, deva-duhitar,*
kur teĩp ilgaĩ užtrukaĩ,	*kvai 'tāvad dīrghaṃ sthitaṃ,*
kur teĩp ilgaĩ gyvenaĩ	*kvai 'vaṃ dīrgham uṣitaṃ*
nũ mús atstójusi?	*mad viyujyamānayā. (lit.* अस्मद् वियुज्यमाना *).*
Ùž júrium, ùž kalnẽlium	*tiro giri-samudram*
kavójau siratelès,	*arakṣaṃ mātṛ-hīnān,*
suszildzau pẽmenászus.	*avipān cā 'tāpayam.*
Mëlà saulýte, dẽvo dukrýte,	*priye sūryike, deva-duhitar,*
kas rytaĩs vakarẽlèis	*kuḥ prātaḥ kaś ca sāyaṃ*
prakúre táu ugnẽlem,	*prākarat tubhyam agnim,*
tau klójo patalẽlim?	*tavā 'karad viṣṭaram,*
Auszrìne, Vakarìne :	*Uṣas-tārikā sāyam,*
Auszrìne ùgnim prakúre,	*uṣas-tārā 'gnīṃ prākaḥ*
Vakarìne pãtalam klojo.	*sāyaṃ cā'kar viṣṭaram.*
Daũg mãno giminẽles.	
daũg mãno dovanẽlium.	

Perkunas, the God of Thunder, was a moral arbiter. His name is connected with the Vedic *Parjanya* God of Rain and Thunder.

The Institute for Lithuanian Language and Literature has published a number of volumes on the folk-literature and folk-songs of Lithuania.

"The question naturally arises, why the Lithuanian language, mythlogy, and daina are replete with elements belonging to 'the morning of the world', which many other nations of the Indo-European family have long since lost? The answer seems to lie in the geographic and historical destiny of Lithuania. ... For millennia the ancestors of the Lithuanians were shielded from strong outside influences. Their homes were not on the cross-roads of migration of the Scythians, Celts and Germanic tribes. Thinly settled in the great expanses of a forested land with many rivers, lakes and swamps full of animals, fish, and birds, mushrooms, nuts, honey and berries, they felt no need to seek better land or pastures" (Dr. Marija Gimbutas).

The fire in the domestic hearth was never extinguished in Lithuania, like the *gārhapatya* or household fire in India. There were special sanctuaries, as mentioned in the Lithuanian dainas, on high hills and on river banks where fire was kept perpetually burning, tended by priests or priestesses appointed by kings.

The fire of the sancuaries became the eternal fire, the idealised fire whose flame kindled in the daina, and kept the Heart of Lithuania alive in the deeps of myth and song, her frozen frontiers pulsating with life. Do the opening words of the Ṛgveda not pay homage to the Fire: *Agnim īḍe purohitam.* The mind finds paradise in fire's movement, its flame shows the marvel of inspired works. The miracle of Lithuania is her language, her daina, her eternal fire.

23. ŚĀKHĀS OF THE ṚGVEDA

1. The problem of the Ṛgvedic śākhās is unique. It is at once simple and complex. Only one śākhā has come down to us in tact and this spreads over the length and breadth of India. There is an entire lack of *variae lectiones*. One more śākhā can be reconstructed with the help of data preserved at an early date. We have merely to change the order of a few hymns here and add a few hymns there. Again no evidence for *variae lectiones*. For the rest we are left in a jungle. Even for the names and number of the śākhās there is a baffling diversity of facts and figures. More complicating still are the khilas, the *Ergänzungen*, which had their fixed position in some one or more recensions now lost to us. A number of these khilas go back to the earliest Vedic period, while the latest among them belong to the Epic and Paurāṇic age. The auxiliary works contain quotations from them and outside them, thus pointing to the probable existence of more recensions. And all these (eliminating what is obviously of too late an origin to have been a genuine part of any recension) put together with the extant ṚV do not tally with the 12000 bṛhatī verses, which the ŚatBr gives to be the extent of the ṛks. The absence of variants in the entire Ṛgvedic tradition (as represented by the Brāhmaṇas, Sūtras and ancillary literature—to whatever branch they may singly be attached) is countenanced by unending pāṭhāntaras in the ṛks registered in the Yājuṣa, Sāma and Ātharvaṇa Saṃhitās. One might presume that these variants go back to definite recensions of the ṚV and evidence a natural growth of several versions on lines similar to those of other Vedas. On a close examination of the problem, we are of the opinion that not a small number of these variants have developed outside the ṚV, and that the ancient ṛṣis, while borrowing freely from the premier Veda, made frequent changes in the text of the mantras. It was left solely to the followers of the ṚV to assiduously preserve each and every syllable of their holy scripture. At present we cannot go beyond the acceptance of a mere possibility of a certain fraction of the variations going back to the lost recentions of the ṚV.

2. For the names and number of the recensions we are obliged to two groups of sources, the Caraṇavyūhas and the Purāṇas. Each of these groups presents a different treatment—the first simply enumerates the śākhās known at the time of writing, while the second sets itself the task of tracing the genealogy of the śākhā-pravartakas.

2a. In the first group we shall start by quoting the Prapañcahṛdaya, which is virtually a history of Vedic literature of unknown date and author: बाह्वृचस्यैतरेय–बाष्कल–कौषीतक–जानन्ति–बाहवि–गौतम–शाकल्य–बाभ्रव्य–माण्डव्य–पैङ्ग–मुद्गल–शौनक–शाखाः (Trivandrum ed. ch.2 p.19). These make twelve. The others are said to have been destroyed by Indra.

To clear up the confusion at the very outset ịt is necessary to explain that very often the older designations of the śākhās have been replaced by newer ones derived from the Brāhmaṇas and

Sūtras attached to them. Thus the Tait. Saṃhitā, which is used by the followers of ĀpŚr, is also known as the ĀpSaṃhitā. Similarly Ait and Kauś mentioned above are secondary names (derived from the Brāhmaṇas) interchangeable with Āśv and Śāṅkh (derived from Sūtras) of the lists that follow. Māṇḍavya is substituted in the Caraṇavyūha by Māṇḍūkāyana.

Śaunaka also is not a primary name. It is highly doubtful if it could refer to the "Samāmnāya" (= Saṃhitā) used by Śaunaka in his Bṛhaddevatā.

Of the Paiṅgis, a Brahmaṇa, a Kalpa and a Gṛhya are quoted by such great authorities as ĀpŚr 5.18.8, Patañjali 4.2.66, Maskari on GautDh p.234, etc. There is every probability that they had a Saṃhitā.

2b. Proceeding in descending order we come next to the forty-ninth Pariśiṣṭa of the AV, a Caraṇavyūha 1.6 which enumerates seven: तत्र ऋग्वेदस्य सप्त शाखा भवन्ति। तद्यथा—आश्वलायनाः शाङ्खायनाः साध्यायनाः, शाकलाः, बाष्कलाः, औदुम्बराः, माण्डूकाश्चेति। Sādhyāyanāḥ is a new name. It does not occur elsewhere.

2c. Another Caraṇavyūha, ascribed to Śaunaka, knows only five śākhās: शाकलाः, बाष्कलाः, आश्वलायनाः, शाङ्खायनाः, माण्डूकायनाश्चेति (Benares ed. 1.8). Kavīndrācārya, the famous paṇḍita of the 16th century, claims to have possessed all these Saṃhitās as well as their Brāhmaṇas (see the catalogue of his books *Kavīndrācāryasūcīpatra*, Baroda ed. 1921 p.1). KauśītakiBr is mentioned separately as the sixth. I doubt the veracity of the claim. It seems as if he simply copied the statement of the Caraṇayūha and added to that the Brāhmaṇas. Kavīndrācārya's library, which lies scattered in Benaras, is now slowly coming to our view. Some of its volumes signed by the great Pandit himself have reached the University Library, Lahore. May be that one day we make a startling discovery.

One of the Paurāṇika versions replaces Śākalas and Māṇḍukas by Śiśiras and Vātsyas, and makes all the five founders the disciples of Śākalya:

शाकल्यस्य शतं शिष्या नैष्ठिकब्रह्मचारिणः।
पञ्च तेषां गृहस्थास्ते धर्मिष्ठाश्च कुटुम्बिनः॥
शैशिरो बाष्कलः साङ्ख्यो वात्स्याश्चाश्वलायनः।
एते शाकलाः शिष्याः शाखाभेदप्रवर्तकाः॥

The variants are: वाष्कलाः, वाकलाः। आश्वलायनी। शाङ्खायनी, साङ्ख्यायनी। माण्डूकाः, माण्डू(ण्डु)कायनाः, माण्डू(ण्डु)केयाः।

2d. The Devīpurāṇa, quoted by Hemādri, names only three śākhās: शाखाश्च त्रिविधा भूप शाकला याष्क–माण्डुकाः। (Caturvargacintāmaṇi, Bib. Ind. 1873, I p.519). Weber reads वाष्क or याष्क (Ind St III.253). The reference is to the Bāṣkalas. The Devīpurāṇa receives corroboration from an unexpected source, the Buddhist Divyāvadāna:

ब्रह्मा लोके ऽस्मिन्स इमान्वेदान्वाचयति। ब्रह्मा देवानां परमतापस इन्द्रस्य कौशिकस्य वेदार्थान्वाचयति स्म। इन्द्रः कौशिको ऽरणेमीगौतमौ (correct आरुणिं गोतमं ?) वेदान्वाचयति। अरणेमीगौतमौ (correct आरुणिर्गोतमः ?) श्वेतकेतुं वेदान्वाचयति। श्वेतकेतुः शुकं पण्डितं वेदान्वाचयति। शुकः पण्डितश्चतुर्धा वेदान्वाचयति स्म। तद्यथा पुष्पो बह्वृचानां पक्तिश्छन्दोगानाम्। एकविंशति अध्वर्यवः। अध्वर्यूणां क्रतुः। क्रतूनामथर्वणिकानां बह्वृचानामेते ब्राह्मणाः। सर्वे ते बह्वृचाः। पुष्प एको भूत्वा विंशतिधा

भिन्नः। तद्यथा *शुक्ला वल्कला माण्डव्या* (correct here and further शाकला वाष्कला) इति। तत्र दश शुक्लाः अष्टौ वल्कलाः सप्त माण्डव्या इत्ययं ब्राह्मणबह्वृचानां शाखा। (Cambridge ed. 1886, Appendix A, p.632)

The passage is unique from many view-points. Its genealogy of the Vedic teachers is simpler as compared to that of the Purāṇas. The reference to the sub-divisions of the three main groups of the Ṛgvedins is supported several centuries later by Mahidāsa: जानन्ति–बाहवि–इत्यारभ्य माण्डूकेया इत्यन्तं माण्डूकगणसमुदायः। गार्गी वाचक्नवीत्यारभ्य शाङ्खायनमित्यन्तेन शाङ्खायनगणः। ऐतरेय इत्यारभ्य आश्वलायनान्त आश्वलायनगणः। (Caraṇa-vyūha-pariśiṣṭa-bhāṣya I.1, composed in AD 1556). Mahidāsa refers his readers to the ĀśvGṛ for the intermediate names of every gaṇa. Here is the ĀśvGṛ list of the Ṛgvedic ācāryas:

(i) जानन्ति[१]–बाहवि[२]–गार्ग्य[३]–गौतम[४]–शाकल्य[५]–बाभ्रव्य[६]–माण्डव्य[७]–माण्डूकेया[८]:।

(ii) गार्गी[९] वाचक्नवी[१०] बडवा[११] प्रातिथेयी[१२] सुलभा[१३] मैत्रेयी[१४] कहोलं[१५] कौषीतकं[१६] महाकौषीतकं[१७] भरद्वाजं[१८] पैङ्ग्यं[१९] महापैङ्ग्यं[२०] सुयज्ञं[२१] शाङ्खायनम्[२२]।

(iii) ऐतरेयं[२३] महैतरेयं[२४] बाष्कलं[२५] शाकलं[२६] गार्ग्यं[२७] सुजातवक्त्रम्[२८] औदवाहिं[२९] सौजामिं[३०] शौनकम्[३१] आश्वलायनम्[३२] (Trivandrum ed. 3.3.5)

It would be a mistake to understand with the Divyāvadāna that every one of these teachers is a śākhā-pravartaka.

3. The Paurāṇika accounts show a far greater unity of tradition. The Vāyu, the Bhāgavata and the Viṣṇu credit Paila with having made two recensions of the original Ṛgveda and given one each to Indrapramati and Bāṣkala. Bāṣkala again made four recensions out of his and distributed them to four pupils: Bodha (v.l. Bodhya, Baudhya), Agnimāṭhara (v.l. °mitara, °mitra, °mācara, °mātura), Parāśara (v.l. Pā°), and Yājñavalkya.

In the enumeration of Indrapramati's successors the three Purāṇas differ widely and hence are dealt with separately.

3a. VāyuPurāṇa 1.60.24:

Indrapramati
|
Mārkaṇḍeya (v.l. Maṇḍukeya)
|
Satyasravas (the son, v.l. °śravas)
|
Satyahita (the son)
|
Satyaśrī (the son)

The recension taught to Indrapramati was faithfully handed down up to Satyaśrī, who also gave the same Saṃhitā to three pupils: Devamitra Śākalya, Rathītara and Bāṣkali Bharadvāja (v.1. Bhā°). These three became the founders of new recensions. The first made five, each of which he taught to Mudgala, Golaka, Khālīya (v.1. Svālopa, Svāloya), Matsya (v.1. Mā°) and Śaiśireya. The second Śākapūṇi (v.l. °pūrṇa) Rathītara made three śākhās and a Nirukta. His four pupils were: Ketava, Dālaki (v.l. Vāmana, Dvālāki), Dharmaśarman (v.l. Śatabalāka) and Devaśarman (v.l. Naigama). Bāṣkali Bharadvāja also founded three schools. His pupils were: Nandāyanīya,

Pannagārī (v.1.°gānī) and Ārjava (v.1.Āryava). Ultimately there were fifteen different recensions. Dr. R. Simon (*Vedischen Schuler*, Kiel 1889) counts twenty. Even if we add to our fifteen the original Ṛgveda of Paila and its first two śākhās we arrive at only 18.

3b. BhāgavataPurāṇa 12.6.54:

Indrapramati
|
Māṇḍūkeya (according to commentary the son)
|
Devamitra Śākalya (the son, v.l. Veda°)

Dev Śāk made five śākhās and gave them to Vātsya, Mudgala, Śālīya, Gokhalya (v.l. Gosatya) and Śiśira. Jātukarṇya, another pupil of Śākalya, besides composing a Nirukta, founded four schools. He had four pupils: Balāka (v.l. Vyalīka), Paija (v.l. Paiṅgi), Vaitāla (v.l. Pailāla) and Vīraja. Bāṣkali, according to commentary the son of the previous Bāṣkala, compiled the Vālakhilya Saṃhitā from all pre-existing texts. This he taught to Bālāyani, Bhajya and Kāśāra. The total number of these śākhās is fourteen.

3c. ViṣṇuPurāṇa 3.4.16.

Indrapramati
|
Māṇḍūkeya (the son)

Through many generations of pupils the Saṃhitā came to Vedamitra Śākalya, who made five śākhās and distributed them to Mudgala, Gokhala, Vātsya (v.l. Śaṅkha), Śālīya and Śiśira. Śiśira founded three schools. His disciples were Krauñca, Vaitālaki and Balāka. Bāṣkali also founded three schools. His pupils were Kālāyani, Gārgya, Kathājava (v.l. Ājava). The total is fourteen.

Ekaviṃśatidhā bāhvṛcyam of Patañjali (Mahābhāṣya 1.1.1) does not tally with any one of our accounts. This statement has been repeated several times by eminent writers of later ages.

4a. Of this multitude of ṚV recensions only the Śākala has survived to our day. The Anuvākānukramaṇi, ascribed to Śaunaka, refers to it more precisely as the Śaiśirīya-śākala-śākhā (śl.9.36). The Anuv makes no mention of the Vālakhilya hymns in the eighth maṇḍala, but in their stead inserts before the anuvāka *upa prayanto adhvaram* (1.74): खैलिकानामादेशोऽस्मिन् ग्रन्थेऽनुवाकानाम्। (śl.17). These khilas are referred to in Bṛhad-devatā 3.118d, 119ab. For their text see Kashmir khilas 1.2-12. The number of padas in the ṚV is given at the end of the Anuv to be 110704, which in their turn are said to contain as many as 432000 syllables. The counting of the Ṛgvedic akṣaras had already been done in the ŚatBr 10.4.2.23: द्वादश बृहतीसहस्राणि [१२०००×३६ = ४३२०००] एतावत्यो ह्यर्चो या प्रजापतिसृष्टाः। The Anuv took over the figures of the ŚatBr without realizing that the 110704 words of Śākala do not make up even as many as eleven thousand bṛhatī verses.

4b. In another verse the Anuv distinguishes the Śākalas from the Śaiśirīya-Śākalas by attributing to their text a much larger count of words (153826):

शाकल्यदृष्टे पदलक्षमेकं सार्धं च वेदे त्रिसहस्रयुक्तम्।

शतानि चाष्टौ दशकद्वयं च पदानि षट् चेति हि चर्चितानि॥ (śl 45)

Dr Kunhan Raja (Ṛgvedānukramaṇī of Mādhavabhaṭṭa, Madras 1932, Appendix II, p LXI) quotes a certain śloka current in parts of South India, which attributes 193816 words to 10472 stanzas in 1017 hymns of the Śākala (?) Ṛgveda.

4c. The ṚkPrātiśākhya 1.7, also ascribed to Śaunaka, claims to be dealing with the Śaiśirīya Veda: उत्तरत्र वक्ष्ये शास्त्रमखिलं शैशिरीये। This śākhā was more extensive than the one described by the Anuv, for there are numerous quotations which are entirely unknown or are included among the Khilas that do not form a part of the Saṃhitā of the Anuv. Here is the list:

(i) Ṛks not yet traced:

ते दवाः परिस्वृतेषु लोकेषु। (§ 341, example 3)

उपागत्या सोम्यासः। (§ 465, example 60)

भेषजा भेषजावान्। (§ 548, example 7)

इन्द्रः शचीपतिर्बलेन वीडितः।

दुश्च्यवनो वृषा समत्सु सासहिः। (§ 876)

(ii) Ṛks quoted in Brāhmaṇas, etc:

इन्द्र जुषस्व प्र वहा याहि शूर हरिभ्याम्।

पिबा सुतस्य मतेरिह मधोश्चकानश्चरुर्मदाय॥

इन्द्र जठरं नव्यो न पृणस्व मधोर्दिवो न।

अस्य सुतस्य स्वर्नाप त्वामदाः सुवाचो अगुः॥

इन्द्रस्तुराषाण्मित्रो वृत्रं यो जघान यतीर्न।

विभेद बलं भृगुर्न ससहे शत्रून्मदे सोमस्य॥ (§ 878) Quoted in AitBr 4.1. 2, KauśBr 17.1, ĀśvŚr 6.3, ŚāṅŚr 9.5.2.3, SV 2.302-304, AV 2.5.1-3.

होता यक्षदश्विना सरस्वतीमिन्द्रं...सौम्यं मधु पिबन्तु मदन्तुव्यन्तु होतर्यज। a praiṣa quoted with slight variations in ŚāṅŚr 15.15.9. Compare also VS 31.42, KS 38.9, MS 3.11.4, TB 2.6.11.10.

पिता मातारिश्वाछिद्रा··· बृहस्पतिरुक्थामदानि शंसिषत्। a praiśa quoted in AitBr 2.38, ĀśvŚr 5.9.1, ŚāṅŚr 7.9.1, TS 5.6.8.6.

दैव्याः शमितार आरमध्वं ··· शमीध्वमध्रिगा३उ। a praiṣa quoted in AitBr 2.6, KauśBr 10.4, etc.

(iii) Ṛks found in Kaśmir Khilas:

तेन नो ऽद्य विश्वे देवाः। (§ 150) = Kh

शतानीका हेतयो अस्य। (§ 154) = Kh 3.2.2

दशशिप्रे दशोण्ये। (§ 175) = Kh 3.4.2.

ययोश्शत्रुर्न किरादेव। (§ 180) = Kh 1.6.2b.

रजसस्पारे। (§ 264) = Kh 1.6.2b.
रायस्पोषं यजमानेषु। (§ 274) = Kh 1.6.7a.
दीर्घनीथे दमूनसि। (§ 365) = Kh 3.2.10.
प्र सू तिरा शचीभिर्ये त उक्थिनः। (§ 451.517) = Kh.3.5.6.
सुदेवा स्थ काण्वायनाः। (§ 507) = Kh 3.7.4.
यथा त्रिते चन्द इन्द्र जुजोषसि। (§ 529) = Kh 3.4.1.
आ यथा मन्दसानः किरासि नः। (§ 532) = Kh 3.1.4.
§§ 947-951 deal in details with the Subheṣaja hymn (Kh 4.9). § 996 states that the second pāda of the fourth verse of Nakula sūkta is composed of 18 syllables, which agrees with Kh 3.22.4b. § 1057 deals with Kh 5.1.5. §§ 58, 102, 103, 145, 146, 177, 270, 292, 297, 344, 441 quote Kh praiṣas.

4d. The ŚatBr 11.5.1.6-10 quotes Śākala ṚV 10.95.1, 2, 14, 15, 16 and remarks: तदेतदुक्तप्रत्युक्तं पञ्चदशर्चं बह्वृचाः प्राहुः। Our Śākala contains 18 ṛks instead of the 15 of ŚatBr.

5. The Saṃhitā next in importance to the Śākala is the Bāṣkala. We can reconstruct this śākhā with the help of the following data:

(i) In the first maṇḍala read the anuvākas in the order *upa prayantaḥ/ nāsatyābhyām / agniṃ hotāram / imaṃ stomam / vediṣadaḥ* for Śākala *upa prayantaḥ* 1.74-93, *imaṃ stomam* 1.94-115, *nāsatyābhyām* 1.116-126, *agniṃ hotāram* 1.127-139, *vediṣadaḥ* 1.140-164 (Bṛhaddevatā 3.125, Anuvākānukramaṇī śl 21). Commenting on Anuv ib Ṣaḍguruśiṣya adds: अत्रैवमुक्तेरुत्तरमण्डलनवके ऽनुक्रमाविपर्यासः। See GopBr which gives the beginnings of the Vedas, *Ind Stud* 1.115.

(ii) After Śākala 8.48 insert the first two Vālakhilya hymns *abhi pra vaḥ surādhasam* 8.49, *pra su śrutam* 8.50. Next put *agna ā yāhy agnibhiḥ* leaving out the intermediatory nine Vālakhilya hymns (Mahidāsa on Caraṇavyūha, Benares ed 1.10 p.21).

(iii) After Śākala 8.94 *gaur dhayati* add the following Vālakhilya sūktas: यथा मनौ सांवरणौ। यथा मनौ विवस्वति। उपमं त्वा। एतत्त इन्द्र वीर्यम्। भूरीदिन्द्रस्य। Śākala 8.51-55 (Mah ib).

(iv) The Śākala ends with the Saṃsamid hymn 10.191. To this is to be added the Sañjñāna sūkta of 15 verses for which see Mah ib pp 18-19. In support of this statement Mahidāsa (ib p 19) quotes ĀśvGṛ, which gives the closing verses for the two recensions: समानी वः इत्येको [=शाकलशाखा], तच्छंय्योरावृणीमहे इत्येका [=बाष्कलशाखा] (Trivandrum ed. 3.4.5). Incidentally the reference is a clear evidence that the ĀśvGṛ was used by the followers of both the śākhās. Cp also ŚāṅkhGṛ 2.11.13 which declares that the Veda ends with the Śaṃyu-Bārhaspatya verse (i.e. *tac chaṃyyor*). Thus we see that the Bāṣkalas had eight sūktas more than the Śākalas, as is also stated in the Anuvākānukramaṇī śl 36.

6. The Ṛgveda of the Vasiṣṭhas (= Māṇḍūkāyanas ??; Mahidāsa explains it by *Vasiṣṭhagotrīyāḥ*) omitted the twenty-third varga *indrotibhiḥ* of Śākala aṣṭaka 3 adhyāya 3 (Mah ib p 11).

7. For the Āśvalāyanas Mahidāsa quotes:

लक्षैकं तु त्रिपञ्चाशत्सहस्रं शतसप्तकम्।
पदानि च द्विनवतिः प्रमाणं शाकलस्य च॥ (१५३७९२)

This includes the Vālakhilyas, for the enumeration of whose padas another verse is cited:

पदानि वालखिल्यस्य ह्यर्कसङ्ख्याशतानि च।
अधिकानि तु सप्तैव वर्गा अष्टादश स्मृताः॥ (=१२०७) (ib p 11)

8. For Śāṅkhāyanas also we are indebted to Mahidāsa:

शाकल्यदृष्टे* पदलक्षमेकं सार्धं तु वेदे त्रिसहस्रयुक्तम्।
शतानि सप्तैव तथाधिकानि चत्वारि विंशच्च पदानि चर्चा॥ (=१५३७४३)
* Mahidāsa notes: *śākalyo māṇḍūkagaṇasthaḥ*.

This includes 1156 padas of the Vāl, excluding therefrom the twenty-ninth varga (8.58) *yam ṛtvijo bahudhā* (containing three verses of 51 padas). Of this varga the first two verses are given in reverse order before the last mantra of the Haviṣpāntīya sūkta 10.88, thus making the varga *dve samīcī* six-versed. The addition is by way of a khila (ib p 12).

9. The name of the recension which was utilised by Bṛhaddevatā is not known to us. Bṛ calls it simply *samāmnāya*. This text contained 37 sūktas more than the Śākala that has come down to our times. The editor, Prof. Macdonell, always refers to the additional hymns as khilas, a designation hardly supported by any evidence. Eleven of these occur after Śākala 1.73, seven at the end of the fifth maṇḍala, one after 6.44. The remaining eighteen are scattered through the latter half of the tenth maṇḍala: two after 10.84, one after 85, two after 103, three after 128, one after 137, two after 151, one after 162, one after 166, one after 184, four after 191. See Bṛ intr p XXX.

According to Prof. Macdonell the Bṛ sequence of Śākala hymns of Gotama (74-93), Kutsa (94-115), Kakṣīvat (116-126), Parucchepa (127-139) and Dīrghatamas (140-164) in the first maṇḍala is Gotama, Kakṣīvat (116-126), Parucchepa (127-139), and Dīrghatamas (140-164) is the first maṇḍala is Gotama, Kakṣīvat, Parucchepa, Kutsa, Dīrghatamas. And this is also the order of the Bāṣkalas. This led Prof. Macdonell to make the untenable deduction that "in these 37 khilas we probably have the additional matter of the Bāṣkala recension which the Bṛhaddevatā follows (cp 3.125 and Anuvākānukramaṇī 21). They probably constitute eight groups corresponding to the eight hymns which the Bāṣkalas are stated to have in excess of the Śākalas (Anuv 36). Thus the eleven Sauparṇa khilas would form one (cp Weber, *Literature*, p 313 bottom) and Sañjñānam and the two following would form another of fifteen stanzas (cp Oldenberg, *Prolegomena*, p 495 bottom)." Bṛ intr p 30 note 8. Prof. Macdonell has misunderstood the verse 3.125:

गोतमादौशिजः, कुत्सः परुच्छेपादृषेः परः।
कुत्साद्दीर्घतमाः, शश्वत्ते द्वे, एवमधीयते॥

adhīyate is the 3rd pl, and would refer to the best of our knowledge to the Bāṣkalas. Prof. Macdonell takes it as passive sg and translates 'in this order (*evam*) is read (the text of the Ṛgveda)'. He forgets that in its treatment of these hymns the Bṛ strictly follows the order common with that of the Śākalas and not with that of the Bāṣkalas.

The Ṛgveda of Bṛ contained, moreover, some mantras which are neither recorded in Śākala nor in Kaśmir Khila collection, e.g. occurs also in other Saṃhitās VS 21.5, TS 1.5.2.5, AV 7.6.2.

तत्पूर्वे द्वे ऋचौ कुह्वाः कुहूमहमिति स्मृते॥
तदुत्तरे द्वेऽनुमतेरनु नो ऽन्विदिति स्मृते।
धातुश्चतस्रस्तत्रादौ धाता ददातु नो रयिम्॥ (4.87cd, 88)
महीमू षु (7.104) quoted in AitBr 1.9.8, ĀśvŚr 4.3 (cp Sāyaṇa on ṚV10.63.10)
For these eight mantras added after Śākala 2.32 see TS 3.3.11.

The Khilas

10. The word khila connoting a supplement is a late word. It does not occur in the Brāhmaṇas, Sūtras, Bṛhaddevatā or Ṛgvidhāna. The earlier word is Vālakhilya. It is applied to a set of eleven well-known hymns, which are now-a-days incorporated into the Śākala Saṃhitā as an appendix to 8.48. In the AitBr 6.26 the Vālakhilya ṛks are said to pertain to Indra, which applies only to the first six sūktas. In the PañcaviṃśaBr (13.11.3,4, 14.5.4) ṚV 9.104, 105 are given the same designation. Now 9.105 is a repetition of 9.104, and in this characteristic these two hymns resemble the four pairs of the Vālakhilyas of the eighth maṇḍala (8.49-56). Whatever the origin of the term, here it is apparently used to signify a pair, the second being a repetition of the first. (Cf Bloomfield, *ṚV Repetitions*). In later times the word was abridged to khila and came to mean simply an appendix.

11. The khilas form a most useful branch of Ṛgvedic studies. They are an unmistakable proof of the loss of several śākhās of the Ṛgveda, of which they must have originally formed a genuine part. In later times when the followers of these śākhās became extinct, the Śākalas collected the mantras and sūktas not known to them, and composed Khila-granthas. Sāyaṇa mentions a Khila-grantha in his commentary on AitBr 6.32.1. In the meanwhile new compositions relating to Vedic thought and ritual had sprung up. Anxious not to lose anything connected with the Veda, the khila collectors put them side by side with the ancient material. They are easily recognisable by their language, diction and thought. They are not quoted in early Vedic literature.

The oldest collection of Khilas is preserved in a Śāradā ms from Kāśmir (now in the Deccan College, Poona). It has been ably edited with an excellent introduction by Dr. J. Scheftelowitz under the title *Die Apokryphen des Ṛgveda*, Indische Forschungen, Breslau 1906. The ms is not older than four hundred years. It is dated: *bhā[drapada] śu[ddha] ti[thi] 13 saṃv[at] 50.* According to Bühler the reference is to Saptarṣi saṃvat 50, which corresponds to 75 AD. This date pertains to the completion of the transcription of a hoary ancestor of our ms. It is divided into five adhyāyas, each proceded by an Anukramaṇī, whose date and author are equally unknown. The ṛṣi

and devatā particulars recorded here agree remarkably with the Brāhmaṇas, ṚkPr, Bṛhad-devatā, Ṛgvidhāna and the Sūtras. The Anukramaṇī has kept the book free from interpolations.

The position of the khilas with reference to the Śākala Saṃhitā is as follows: **1.1** = before Śākala 1.51; **1.2-12** (6 = Vālakhilya 11) = 3.118-119, Anuv 17 cd, 1.74 cp. BṛD, 2.1 (i.e forming the last mantra of the first maṇḍala), **2.2-9** are post-Vedic; **2.5-6** = Mahābhārata (Poona critical ed) 1.463; **2.2** = 2.43.3; **2.3** (one verse) = 5.45; **2.4** = 5.52 cp Nārāyaṇa on ĀśvGṛ 11.2; **2.5** (one verse) = 5.85, **2.6** (Śrī-sūkta, 19 verses)-**11** = 6.1 (i.e. at the end of the fifth maṇḍala) cp. BṛD 6.91, 92; **2.12** (one verse) = 5.45 cp BṛD 5.108; **2.13** = 7.35; **2.14** verse1 = 7.56, verses 2-11 = ?; **2.15** (one verse) = 7.97 cp. BṛD6.19; **2.16** (one verse) = 7.104; **3.1-8** (=Vālakhilyas 1-8) = 8.60 cp BṛD 6.84 fol.; **3.9** (one verse) = 8.96.16; **3.10** = 9.68; **3.11** = 9.87; **3.12** = 9.113.11; **3.13** (one verse) = 10.10; **3.14** (one verse) = 10.24; **3.15** (Hṛdaya-sūkta)-**16** = 10.85 cp.BṛD 7.117-118; **3.17** (one verse) = 10.86 cp BṛD 7.137; **3.18** (1-2 = Vālakhilya 10.2.1) = 88.19; **3.19** (one verse) = 10.96; **3.20** (one verse) = 10.98; **3.21-22** (Nakula-sūkta) = 10.104 cpBṛD 8.14-16; **4.1** (one verse) = 10.125; **4.2** (Rātri-sūkta) = 10.128; **4.3** (one verse)-**6** = 10.129 cp BṛD 8.44-45; **4.7** = 10.138 cp BṛD 8.51; **4.8-9** = 10.152 cp BṛD 8.58-59; **4.10** = 10.163 cp BṛD 8.66; **4.11** = 10.167 cp BṛD 8.69; **4.12** = 10.70; **4.13** = 10.185 cp BṛD 8.83; **4.14** (one verse) = 10.188, **5.1-3** (Sañjñāna-sūkta) must have come after 10.191, though nothing is indicated in our ms. cp BṛD 8.93, 94. **5.4** (Mahānāmnī verses) follow the Sañjñāna-sūkta. cp BṛD 8.98. Cp also Ṛgvidhāna 4.25 मधुच्छन्दस आदितः। सूक्तान्यन्ते महानाम्न्यः। संहिता सामृता स्मृता। "In the beginning are the hymns of Madhuchandas (1.1-9), at the end are the mahānāmnīs. Immortal is this Saṃhitā." **5.5-7** are Nivad-adhyāya, Purorucas, and Praiṣa-adhyāya. **5.8-22** Kuntāpa-adhyāya, containing Nārāśaṃsīḥ, Raibhīḥ, Pārikṣityaḥ, Kāravyāḥ, Diśāṃ kḷptayaḥ, Janakalpāḥ, Indragāthāḥ, Aitaśapralāpāḥ, Pravaḷhikāḥ, Ājijñāsenyāḥ, Pratirādhaḥ, Ativādaḥ, Devanīthāḥ, Bhūtachedaḥ, Āhanasyāḥ.

12. In the loose-leaf edition of the Ṛgveda published by the Nirṇayasāgara Press of Bombay (second ed 1930) the khilas are scattered throughout the maṇḍalas 1, 2, 5-10. They are introduced by the word *pariśiṣṭam*. Generally they occupy the same position as is alloted to them in the Śāradā ms. The omissions, additions and changes of place are noted below.

12a. Omissions: Śāradā adhyāya 1, 2.15, 3.9, 11, 14, 15, 18-20, 4.1, 7, 10-12, 5.4

12b. Additions: one verse (late) before Śākala 5.50; one verse (late) before Śākala 10.75.6 (Scheftelowitz considers this verse to be Vedic on account of two Vedic plural forms आप्लुतासः and जनासः), one verse before Śākala 10.107 (this mantra is quoted in Nirukta 1.11).

12c. Changes of place:
6 verses (Śāradā 2.13) are placed before Śākala 7.36 instead of before 7.35.
5 verses (corresponding to Śāradā 3.12) are placed after Śākala 114 instead of before 9.113.11.
For Nividaḥ, Purorucaḥ, Praiṣāḥ and Kuntāpādhyāya of the Śāradā ms here the order is: Nividaḥ, Kuntāpādhyāyaḥ, Purorucaḥ and Praiṣāḥ.

There are other differences also, e.g. instead of eight Vālakhilya hymns of the Śāradā ms the loose-leaf ṚV has eleven.

13. Several other modern editions of the ṚV give the khilas at the end, indicating every time the Śākala hymn after which they are to be inserted. The eleven Vālakhilya hymns in the eighth maṇḍala are found in every printed book of the ṚV, and are the best known of all the khilas. As we have already seen some of them were a genuine part of the Bāṣkalas. Max Müller (ṚV with Sāyaṇa's commentary, 2nd ed, 1892) gives 32 khilas, which in certain mss are called *pada-śiṣṭas* "not included in the pada-text of Śākalya". They are:

Śāradā 1.1, 2.1 (10 verses), 2.2, 3, three half-verses after 5.49
Śāradā 2.4.5.6 (29 verses), two post-Vedic hymns (one of 4 and another of 3 verses) have been taken over from the margin and added to the Śrī-sūkta
Śāradā 2.12 (3 verses), three half-verses (nearly the same as above, only that the first is put last)
Śāradā 2.13 after 7.35 or 7.36, 2.14 (11 verses), 15, 16, 3.10 (20 verses), 3.11. Five verses corresponding to Śāradā 3.12 at the end of the ninth maṇḍala
Śāradā 3.13, one verse after 10.75.5, six verses after 10.85
Śāradā 3.21, one verse after 10.106.
Śāradā 4.2 (14 verses), 4.3, 4.6 (11 verses) follows immediately the previous hymn
Ten verses after 10.142, in some mss joined on to the Rātrī-sūkta, in others forms one hymn which is put just after the Rātrī-sūkta
Śāradā 4.8 (Medhā-sūkta), 4.13, 4.14
At the end is the Sañjñāna-sūkta of five mantras.

14. Aufrecht (ṚV, 2nd ed., Bonn 1877) has 25 khilas:
Śāradā 1.1, 2.1 (6 verses), 2, 3, 4, 5, 6 (23 verses), 12 (3 verses) after 6.45, 2.13, 14 (9 verses), 15, 16, 3.10 (20 verses)
Five verses corresponding to 3.12 after 9.113.
Śāradā 3.13, one verse after 10.75.5, six verses after 10.85
Śāradā 3.21, 4.2 (14 verses)
4.3.6 and one more verse form a hymn of 12 mantras
Nine verses after 10.142
Śāradā 4.8, 13, 14, and at the end is the Sañjñāna-sūkta of five verses.

15. Rājārāma and Śivarāma Śāstrīs (ṚV with Sāyaṇa's commentary, Śaka 1812) have 24 khilas:
Śāradā 2.1 (8 verses) after 1.191.10
Śāradā 2.2 after 2.43.3, three half-verses after 5.49
Śāradā 2.4, 5, 6 (27 verses), 2.12 (3 verses), 2.13 after 7.35, 2.14 (9 verses), 2.16.

Eleven Vālakhilya hymns after 8.48 (padapāṭha is attached to every mantra. There is no indication as to the author of the pada⁰)
Śāradā 3.10 (20 verses), five verses corresponding to 3.12 after 9.114, one verse after 10.74, six verses after 10.85
Śāradā 3.21, one verse after 10.106
Śāradā 4.2 (25 verses), 4.3, 6 forming one hymn, 4.8 (10 verses), 4.13, 4.14 after 10.188 At the end is the Sañjñāna-sūkta of fourteen verses (*tac chaṃyor āvṛṇīmahe* being given only once, and that at the close). These khilas are followed by (1) nividadhyāyaḥ (2) kuntāpādhyāyaḥ (3) purorucaḥ and (4) praiṣāḥ.

16. Many of these khilas are assembled together in the Ṛgveda-mantra-saṃhitā, (Jagadīśvara Press, Bombay, Śaka 1826 krodhī nāma saṃvatsaraḥ), which is a collection of the ṛks used mostly in domestic rituals. Twice the author begins *atha pariśiṣṭam,* once on folio 82b line 1, where four verses corresponding to Śāradā 3.12 are read, and a second time on folio 121a line 11, where the Sañjñāna-sūkta of 16 verses begins. The absence of the words *atha pariśiṣṭam* on other folios is, however, no sure proof that the other khilas were an integral part of the ṚV of the author.

Ṛgvidhāna, and numerous prayogas and paddhatis, besides such works as Mādhyandinīya-mantra-saṃhitā and Śāṇḍilya-saṃhitā have used the khilas. This testifies to their great popularity and sanctity.

The Yāmalāṣṭaka-tantra enumerates nine khilas in paṭala 14:
शिवः – पुरा व्यासेन वेदेषु संक्षिप्तेषु चतुर्ष्वपि।
अनुवाकाष्टकाध्यायसूक्तवाक्यपदात्मसु॥ ४॥
तत्र तत्र तु शिष्टानि यानि वाक्यानि सन्ति हि।
खिलानि तानि चोच्यन्ते खिलशिष्टानि यानि च॥ ५॥
वाक्यान्युपखिलानीति कथ्यन्ते तानि भामिनि।
(१) वालखिल्यं च (२) राजन्यं (३) लक्ष्मीसूक्तं च (४) गारुडम्॥ ६॥
(५) स्वास्तिकं (६) भौतिकं (७) भौमम् (८) आयुष्यं (९) ग्राहमेव च ।
ऋक्खिलानि प्रकीर्त्यन्ते महान्तिं वरवर्णिनि ॥ ७॥
Kavīndrācārya's catalogue contains eight of these khilas (Lakṣmī-sūkta being missing)

17. In addition to the khilas the Yāmalāṣṭaka-tantra has four upa-khilas:
(१) पैशाचं (२) रात्रिकाण्डं च (३) त्रैवेण्यं (४) स्वाप्नमेव च।
ऋक्संभूतान्युपखिलान्युदीर्यन्ति महान्ति वै॥ ७॥ (paṭala 13)\
Kavīndrācārya possessed all these Upakhilas (with the change of Rātri-kāṇḍa to Trai-kāṇḍa).

18. All the known ṛks are not exhausted by the Śākala, the Bāṣkala and the Khilas. There still remains a huge mass, whose exact position in the Ṛgvedic schools we have no means to determine.

We have firstly the untraced ṛks of the Sāmaveda. The entire ancient Indian tradition is one in declaring that the sāmans are nothing but chanted ṛks, e.g.

एतद्वाव साम यावान्स्वरः। ऋग्वा एष ऋते स्वराद्भवतीति (JaimUpBr 1.21.9).

ऋचि साम गीयते (ŚatBr 8.1.3.3).

तस्य (sic साम्नः) वै स्वर एव स्वम् (ŚatBr 14.4.1.27).

२४. "हिन्दी–शब्दसागर"

(भाषाविज्ञान का दृष्टि से संक्षिप्त समालोचना)

हिंदी–भाषा के साहित्य में प्रस्तुत कोष ने विशेष वृद्धि की है। विद्वान् संपादकों ने अपनी ओर से कुछ कसर नहीं छोड़ी, सर्वांग सुंदर बनाने का भरसक यत्न किया है। अपनी त्रुटियों को भी वे, कुछ अंश में, जानते हैं। इन त्रुटियों का संशोधन करने के लिये परिशिष्ट की आयोजना की घोषणा की जा चुकी है। संभव है कि इस समय तक यह परिशिष्ट मुद्रित हो चुका हो, परंतु लंदन के किसी भी पुस्तकालय में अद्यावधि ३८वें भाग से आगे कोष प्राप्य नहीं। हम इस लेख में परिशिष्टांतर्गत विषय की ओर अधिक संकेत न करेंगे। हम तो केवल पाठकों का ध्यान कुछ ऐसी बातों की ओर आकृष्ट करना चाहते हैं, जिनसे संपादकगण तथा साधारण हिंदी–जनता या तो सर्वथा शून्य है, या सर्वथा भ्रम में है।

अपनी सज्जनता का विश्वास दिलाने के लिये प्रायः समालोचक महाशय ग्रंथकार की प्रशंसा से समालोचना आरंभ करते हैं। हम भी इस प्रथा को निभाने के लिये यह कहे विना रह सकते कि हिंदी–पाठकों का कर्तव्य है कि इस कोष को हाथोंहाथ मोल लेवें। यही एक प्रमाण होगा कि जनता ने संपादकों का कितना सम्मान किया है। तथा समालोचक भी अपनी कामनाओं को शीघ्र ही पूरा होते देखने की आशा कर सकेंगे।

अथ प्रस्तुतम्। कोष–संपादन करनेवाले व्यक्तियों का प्रथम कर्तव्य है कि वर्णमालांतर्गत वर्णों के क्रम का निश्चय करके तदनुसार शब्दों के पूर्वापर का विन्यास करें। अन्य भारतीय भाषाओं के समान हिंदी–भाषा ने भी संस्कृत (देवनागरी) वर्णमाला को अपनाया है। इसीलिये यह स्वाभाविक है कि वर्णों का क्रम भी संस्कृत के अनुसार हो। किंतु संस्कृत वर्णमाला को अपनाने से हिंदी की समस्त ध्वनियों का काम न चलते देखकर, कुछ संस्कृत–वर्णों को संस्कृत से भिन्न हिंदी–विशिष्ट ध्वनियों के लिये प्राचीन लेखकों ने प्रयुक्त किया, तथा फारसी और अरबी शब्दों के लिये, क़ ख़ प्रभृति नए वर्णों का आविष्कार किया। हमारे कोष–संपादकों ने रूप–सादृश्य के कारण क, ख प्रभृति बिंदु–रहित वर्णों में इनका समावेश किया है। वह किसी–न–किसी अपूर्व प्रकार से इन नए वर्णों को साधारण तथा दायप्राप्त क, ख प्रभृति वर्णों के इतना सदृश समझते हैं कि उन्होंने इनके उत्पत्ति–स्थान, करण, प्रयत्नादि का भी समस्त कोष में कहीं उल्लेख करने की आवश्यकता न समझी। जैसे उपरि–बिंद्वंकित स्वरों (अँ, आँ, इँ, ईँ, ऊँ ... ˙) को बिंदु–रहित समानरूपान्वित स्वरों (अ, आ, इ, ई, ऊ ...) का सवर्णी माना जाता है, वैसे ही वे अधोबिंद्वंकित व्यजनों (क़, ख़, ग़, ज़, फ़) को भी बिंदु–रहित समानरूपान्वित (क, ख, ग, ज, फ) व्यंजनों का सवर्णी स्वीकार करते हैं। शोक कि बिंदूत्पाद्य वर्णभेद का इन्होंने अनुभव न किया, यद्यपि हमारे प्रतिवेशी बँगला और उनसे भी अधिक, उर्दू–फ़ारसी तथा अरबी के लेखक सर्वथा भिन्न वर्णों को जतलाने के लिये बिंदु का लगाना पर्याप्त समझते हैं। यथा – ব ব়, ح خ, د ذ, ر ز, ص ض, ط ظ

क़ और क भिन्न वर्ण हैं, इस बात को उर्दू, फ़ारसी आदि भाषाओं से अपरिचित तथा शिक्षाशास्त्र के नाम से भी अनभिज्ञ पुरुष स्वीकार करेंगे। इन दोनों वर्णों के उत्पत्ति–स्थान भिन्न–भिन्न हैं। यदि क के स्थान को "कंठाग्र"[**] कहा जाय, तो क़ के स्थान को "कंठमूल" कहना अनुचित न होगा। अथवा यदि प्राचीन शिक्षाकारों का अनुकरण करके क के स्थान को "कंठ" कहा जाय, तो क़

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[*]यहाँ हमने चंद्रार्ध–सहित बिंदु उच्चारण स्पष्टता के लिये लिखा है। साधारणतया पुस्तकों तथा पत्रों में केवल बिंदु ही लिखा जाता है। उदाहरण – मैं हूं। चिड़ियां खेतों में दाने चुग रही थीं।

[**]संस्कृत शिक्षा–ग्रन्थों में "कंठाग्र" शब्द का प्रयोग हमने कहीं नहीं देखा। तथा "कंठमूल" शब्द का प्रयोग भी हमारे अर्थों में कहीं नहीं। वास्तव में "कंठ" शब्द बहुत विस्तृत अर्थ में लिया गया है। यहाँ तक कि ऋग्वेदप्रातिशाख्य से आरंभ करके पाणिनीय शिक्षा तक में नादतंतुओं के मध्यवर्ती मार्ग का नाम सर्वत्र "कंठ" है।

के स्थान के लिये महाभाष्यप्रोक्त "काकलि" शब्द का प्रयोग उपयुक्त हो सकता है। यहाँ यह बताना भी अनावश्यक न होगा कि जितना अंतर क तथा च के स्थानों में अथवा च और ट के स्थानों में है, प्रायः उतना ही अंतर क़ तथा क के स्थानों में है। इसलिये हम कोई कारण नहीं समझते कि क़ और क को अभिन्न वर्ण माना जाय।

लिपिसादृश्य से भ्रम हो सकता है कि क़, क तथा ख और ग के समान ख़ और ग़ भी स्पर्श वर्ण हैं। परंतु ऐसा नहीं। ख़ और ग़ कवर्गीय नहीं, किंतु ऊष्म वर्ण होने से श, ष, स के साथी हैं। इनके उच्चारण में जिह्वा स्थान को स्पर्श नहीं करती, अतः प्राणवायु विना सर्वथा रुके हुए केवल–मात्र जिह्वा तथा स्थान से घर्षण करता हुआ वर्णोत्पादन करता है।

ज़ और फ़ भी पूर्ववत् ऊष्म वर्ण हैं। अतः किसी प्रकार से स्पर्श वर्ण ज तथा फ में इनका समावेश नहीं किया जा सकता।

स्वाभाविकतया प्रश्न होता है कि इन नए वर्णों को देवनागरी वर्णमाला में कौन–सा स्थान दिया जाय। इसका निश्चय करने से पूर्व पाठकों का ध्यान हम देवनागरी वर्णमाला के वैज्ञानिक स्वरूप की ओर आकर्षित करना चाहते हैं। प्रथम तो संसार में ऐसी जातियाँ ही बहुत कम हैं कि जिन्होंने अपनी भाषा–ध्वनियोंका विश्लेषण इतना पूर्णतया किया हो कि वे वाक्यों को शब्दों में, शब्दों को अक्षरों में, तथा अक्षरों को स्वरों तथा व्यंजनों में विभाजित कर सकें। मिसर, चीन, अमेरिका आदि की भाव और चित्र–लिपियों का नामोल्लेख हमारे कथन की पुष्टि के लिये पर्याप्त होगा। आधुनिक योरोप की सभ्य जातियों में से किसी भी जाति ने स्वयं अपनी वर्णमालाओं का आविष्कार नहीं किया। सबने उधार ले–लेकर अपनी पूँजी बनाई है। संक्षेपार्थ यह है कि स्थूल दृष्टिपात करने पर भी अधिक–से–अधिक चार जातियाँ हैं, जिन्होंने स्वयं वर्णमालाएँ बनाईं। इन वर्णमालाओं में से ब्राह्मी* को छोड़कर कोई वर्णमाला, किसी भी अंश में, वैज्ञानिक नहीं। सर्वप्रथम तो "एक ध्वनि के लिये एक ही वर्ण तथा एक वर्ण की एक ही ध्वनि" यह नियम ब्राह्मी के अतिरिक्त किसी लिपि ने नहीं निभाया। एतदतिरिक्त वर्णों का क्रम सर्वथा बुद्धि–रहित है। परंतु ब्राह्मी में वर्ण–विन्यास–क्रम अपने वैज्ञानिक स्वरूप, माधुर्य तथा सरलता में अद्वितीय तथा दोष–रहित है। ग्रीक**, हीब्रू, अरबी आदि लिपियाँ, जिनमें स्वर तथा व्यंजन तक के पृथक् वर्ग नहीं बनाए गए, ब्राह्मी के सम्मुख तुच्छ हैं। ब्राह्मी ने स्वरों तथा व्यंजनों में भी एक–एक वर्ण का स्थान, करण और प्रयत्न के अनुसार बुद्धिपूर्वक प्रतिष्ठान किया है। फिर इस वैज्ञानिक क्षेत्र में, यदि हमारे संपादक महोदयों ने अज्ञान से क्यारियों को पद–दलित किया है, तो हम उनको भविष्य के लिये सचेत करना चाहते है। जिस शिक्षाशास्त्र (phonetics) के अपूर्व विज्ञान को हमारे ऋषियों ने अत्यंत परिश्रम से उपार्जित करके हमको दायभाग में दिया है, उसकी हम इतनी अवहेलना करें। अन्य जातिएँ अपनी वर्णमालाओं को अभी सुधारने का शुभ विचार कर रही हैं, और हम अपनी सुधरी वर्णमाला को ही दूषित करना आरंभ करें, यह असह्य है।

ब्राह्मी लिपि में पहले स्पृष्ट, फिर ईषत्स्पृष्ट और अंत में विवृत व्यंजनों को रखा है। स्पृष्ट वर्ण वे हैं, जिनके उच्चारण में जिह्वा विशिष्ट स्थान को स्पर्श करती है, अतएव प्राणवायु के मार्ग को एक बार सर्वथा रोककर तदनंतर मार्ग सर्वथा खुला छोड़ देती है। केवल पवर्ग में जिह्वा का प्रयोग नहीं होता। दोनों ओष्ठ ही वायु–मार्ग को बंद करते तथा खुला छोड़ते हैं। ईषत्स्पृष्ट में वायु–मार्ग सम्यक् प्रकार से बंद नहीं होता। और विवृत में तो स्वरों के समान वायु–मार्ग सर्वथा खुला रहता है। स्वरों की अपेक्षा विशेषता यह है कि वायु स्थान तथा करण के साथ बलपूर्वक घर्षण करता हुआ बाहर निकलता है।

स्पृष्ट, ईषत्स्पृष्ट और विवृत में भी स्थान की पूर्वता से वर्णों की पूर्वता का निश्चय किया गया है। यथा पवर्ग से पूर्व तवर्ग, तवर्ग से पूर्व टवर्ग, टवर्ग से पूर्व चवर्ग, चवर्ग से पूर्व कवर्ग। अतः सिद्ध हुआ कि क़ कवर्ग से (अर्थात् क से) पूर्व रखा जाना चाहिए।

विवृत व्यंजनों में प्रथम अघोष (अर्थात् जिनके उच्चारण में वायु गले के नादतंतुओं vocal chords से घर्षण नहीं करता) वर्णों को स्थान दिया गया है– तालव्य श, मूर्धन्य ष, दन्त्य स। संस्कृत–भाषा में ये तीन ही अघोष ऊष्म हैं। स्थानानुक्रम से काकलि

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*आधुनिक भारतीय लिपियाँ देवनागरी, तिब्बती, बँगला, उड़िया, तामिल, तेलुगू, कन्नड़, गुजराती, गुरुमुखी इत्यादि ब्राह्मी की ही रूपांतर है।

**समस्त योरोपीय लिपियाँ ग्रीक के आधार पर बनी हुई हैं।

स्थानोद्भूत ख़ तालव्य श से पूर्व, तथा दन्त्योष्ठ्य फ़ दन्त्य स के पश्चात्[*] रखा जाना चाहिए। अघोषों के पश्चात् पूर्व क्रम से सघोष वर्ण आएँगे– काकलिस्थानीय ग़, दन्त्य[**] ज़। यदि ख़ और स के समान श, ष, और फ़ के भी सघोष वर्ण हिंदी में प्रयुक्त होते, तो स्पष्ट वर्गोंवाला क्रम अधिक युक्तियुक्त होता। अर्थात् जैसे पहले समस्त कण्ठ्य (अघोष, तदनंतर सघोष– क ख, ग घ ङ), फिर समस्त तालव्य (अघोष, तदनंतर सघोष– च छ, ज झ ञ), फिर समस्त मूर्धन्य (अघोष, तदनंतर सघोष– ट ठ, ड ढ ण), फिर समस्त दन्त्य (अघोष, तदनंतर सघोष– त थ, द ध न), फिर समस्त ओष्ठ्य (अघोष, तदनंतर सघोष– प फ, ब भ म), इसी प्रकार– ख़ ग़, श *श*[***], ष ष[****],स ज़, फ़ *फ़*[*****] ।

इस विषय का अधिक विस्तार करना हम आवश्यक नहीं समझते, और इसलिये एक बार कुछ और उदाहरण दे देते हैं, ताकि पाठकों को निश्चय हो जाय कि हमारे पूज्य संपादकों ने शिक्षाशास्त्र में हाथ डालने क्री अनधिकार चेष्टा है–"ऊ– इस वर्ण के उच्चारण में जीभ की नोक नहीं लगती।" हमें आश्चर्य है कि इस वाक्य के लिखने का यहाँ क्या प्रयोजन है, क्योंकि किसी भी स्वर में जीभ की नोक अथवा कोई और भाग किसी स्थान का स्पर्श नहीं करता। ऊ के ओष्ठ्य होने से संभवतः संपादकों को पवर्ग का ध्यान आ गया होगा, जिसके उच्चारण में, उनके विचार से, जीभ की नोक ओष्ठों से स्पर्श करती है।

"च– इसके उच्चारण में श्वास, विवार, घोष और अल्पप्राण प्रयत्न लगते हैं।" जिस वर्ण में श्वास प्रकृति हो, तथा नादतंतुओं में विवार हो, उस वर्ण में घोष प्रयत्न लिखना सर्वथा अनभिज्ञता है। नाद तथा संवार के संयोग से ही किसी वर्ण का (ब्राह्य) प्रयत्न घोष कहा जा सकता है।

"त– इसके उच्चारण में आधी मात्रा का समय लगता है।" पूर्ववत् यह वर्णन इस स्थान पर अनावश्यक ही नहीं, किंतु भ्रमोत्पादक है। क्या इसका भावार्थ यह नहीं है कि जिन वर्णों के विषय में यह सूचना नहीं दी गई, वे वर्ण आधी मात्रा से कम अथवा अधिक समय लेते हैं। अब पाठक सारे कोष को देख जावें, कितने वर्णों के विषय में यह अथवा एतदनुसार कम अथवा अधिक समय लगने की घोषणा करनेवाली पंक्तियाँ लिखी गई हैं। वास्तव में इस पंक्ति की आवश्यकता "व्यंजन" शब्द में थी, "त" में नहीं।

"ध–इसके उच्चारण में आभ्यंतर प्रयत्न आवश्यक होता है।" यह असंबद्ध है तथा शब्दों के साथ बाल–क्रीडा है।

"फ–इसके उच्चारण करने में जीभ का अगला भाग होठों से लगता है। इसलिये इसे स्पर्श वर्ण कहते हैं।"

"म–जिह्वा के अगले भाग का दोनों होठों से स्पर्श होने पर इसका उच्चारण होता है।"

"स्पर्श" शब्द के समझने में कितना भ्रम है। केवल फ और म को ही नहीं, किंतु प, ब, भ को भी प्राचीन शिक्षाकारों ने स्पर्श वर्ण कहा है, इसलिये संपादकों की सम्मति में, इनके उच्चारण करने में भी जीभ का अगला भाग होठों से लगता है; क्योंकि यदि ऐसा न हो, तो ये स्पर्श वर्ण न कहला सकेंगे, किंतु विवृत (?) कहलाएँगे। यदि धृष्टता न समझें, तो हम संपादकों (अथवा संपादक, जिस किसी एक या दो की ये पंक्तियाँ हों) से प्रार्थना करते हैं कि अपनी पंक्तियों को कार्यरूप में तो जाकर देखें। यह तो संभव था कि दक्षिणी अमेरिका के दक्षिणतम द्वीपों के जंगली मनुष्य, जिनके अधरोष्ठ एक–एक फ़ुट तक लंबे होते हैं, और इसलिये जो दोनों ओठों को मिलाकर उत्पन्न होनेवाले पवर्ग को नहीं बोल सकते, वे अधरोष्ठ का कार्य जिह्वा से लेते, और पवर्ग बोलने का अभ्यास करते। इनके अतिरिक्त यद्यपि संसार की सभी जातियाँ असभ्य अथवा सभ्य, पवर्ग के दो या तीन अक्षरों का प्रयोग करती हैं, तथापि किसी

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[*]जैसे दन्त्योष्ठ्य व दन्त्य ल के पश्चात्।

[**]बहुत संभव है कि संपादक महोदय़ ज़ को भ्रम से ज के समान तालव्य समझते हों।

[***]यह ध्वनि पाठकों को अँगरेज़ी pleasure, फ्रेंच je, फ़ारसी اژدها में मिलेगी। फ्रेंच में तो j वर्ण का उच्चारण सर्वत्र ही फारसी ژ वर्ण के समान होता है।

[****]जहाँ तक हमने अनुसंधान किया है, किसी भी सभ्य भाषा में ष विद्यमान नहीं है।

[*****]यह ध्वनि डच–भाषा में बहुत अधिक प्रयुक्त होती है। अँगरेज़ी very शब्द में v का उच्चारण हिंदी के अल्पप्राण व के समान नहीं। किंतु महाप्राण व के समान है। इस व–संबंध को प्रकट करने के लिये फ़ के स्थान में व़ चिह्न भी प्रयुक्त किया जा सकता है।

ने भी अद्यावधि जिह्वा की नोक का प्रयोग किया हो, सो अनुसंधान करना शेष है। ऐसी जाति का पता लगाना, शिक्षाशास्त्र के क्षेत्र में, बड़ा भारी आविष्कार होगा।

कहाँ तक गिनाएँ, जितनी अशुद्धियाँ करना संभव था और जितनी प्रकार की अशुद्धियाँ की जा सकती थीं, उतनी करने में कोई कसर नहीं छोड़ी गई। कई स्थानों पर तो प्रतीत होता है कि बचपन में लघुकौमुदी रटी होगी, उसके जो संस्कार अब तक शेष रहे, उनको कोष में भरने का यत्न किया है। इसका उज्ज्वल उदाहरण ऋ का वर्णन है। संस्कृत–व्याकरणोक्त पूरे १८ भेद इस कोष में गिनाए गए हैं। यह न सोचा कि हिंदी–भाषा में तो १९ में से एक भी भेद का उच्चारण नहीं होता। साहित्य में भी केवल संस्कृत तत्सम शब्दों में अननुनासिक ह्रस्व ऋ का प्रयोग है।

अब एक और अपूर्व विशेषता देखिए। कोष का आरंभ अ अक्षर से करके तत्पश्चात् अंक, अंकक, अंककार, अंकगणित, अँकटा...अंगीकृति, अँगीठा...अँहुड़ी, अ। इसी प्रकार प्रथम आ अक्षर तत्पश्चात् आँ शब्द, तत्पश्चात् आँ और आं से आरंभ होनेवाले समस्त शब्द, तदनंतर पुनरपि आ। अंतिम अ, आ तथा प्रथम अ, आ में भेद यह रखा गया है कि पहले आनेवाला अक्षर–मात्र है, किंतु दूसरा भाषा में प्रयुक्त शब्द है। इसी प्रकार ई, क प्रभृति अक्षरों और शब्दों का एक दूसरे से दूर–दूर फेंका गया है। यह नितांत नई विधि हे, जो हमारे संपादकों ने आरंभ की है। कितनी अद्भुत तथा स्वच्छंद शैली है कि फँसना, फँसिहारा शब्दों के पश्चात् फ शब्द दिया जाय। इस शैली का हम प्रतिरोध करते हैं। एक ओर यह सर्वसम्मत कोष–निर्माण शास्त्र के भाषा–विज्ञान–मूलक नियमों के नितांत प्रतिकूल है। दूसरे, इसका प्रयोजन कोई नहीं। भाषा–विज्ञान के अनुसार हम यह समझ सकते हैं कि भिन्न प्रकृति होने से किसी भी समानरूपान्वित शब्द को दो भिन्न शब्द माना जाय; और इसलिये दोनों को नई पंक्ति से आरंभ किया जाय; परंतु इन दोनों के मध्य में अन्य शब्दों को आने का क्या अधिकार। हम इसको त्रुटि न कहेंगे; किंतु बुद्धि–भ्रम कहेंगे। इसके अतिरिक्त सानुनासिक स्वरों को अनुनासिक व्यंजन पर स्वरों के समान समझना बड़ी भारी भूल है। हमारे आशय का स्पष्टीकरण पीछे उदाहृत शब्द सम्यक् प्रकार से करते हैं। अर्थात् "अंगीकृति" और "अँगीठा" में अं और अँ को एक ही अक्षर मानकर दोनों शब्दों को साथ–साथ रखा गया है। वास्तव में देखा जाय, तो अँ केवल एक वर्ण है, किंतु अं दो वर्ण हैं। यहीं नहीं कि द्विवर्णयुक्त अं को एकवर्णयुक्त अँ अक्षर के समान माना गया, किंतु अ से पूर्व इसको कोष में स्थान दिया गया है। विज्ञ पाठक अं का अर्थ अच्छी प्रकार समझते होंगे–अं=अं, अङ्, अञ्, अण्, अन्, अम् (जैसे अंश, अंग, अंचल, अंडा, अंत, अंबालिका=अंश, अङ्ग, अञ्चल, अण्डा, अन्त, अम्बालिका)। वैज्ञानिक रीति से अँ से आरंभ होनेवाले शब्द अकारादि शब्दों की समाप्ति पर आरंभ होंगे[*]। ङ्, ञ्, ण्, न् तथा म् के स्थान में संस्कृत कोषकार भी अनुस्वार का प्रयोग करते हैं; किंतु इस अनुस्वार को यथास्थान ङ्, ञ्, ण्, न् तथा म् मानकर ही शब्दों का पूर्वापर विन्यास करते हैं। अनुस्वार केवल मुद्रण–सौकर्य तथा विशेष शब्दों के लिये देते हैं। "हिंदी–शब्द–सागर" जैसे उच्च कोटि के बृहत्कोष में भी इसी शैली का, अधिक विशेषताओं तथा सुधार के साथ, प्रयोग होना अनिवार्य था।

वर्ण–क्रम के विषय में जो कुछ हमने लिखा है, उनके विरुद्ध संभवतः कोई यह कहे कि संपादकों ने, जनता के सौकर्य के लिये, वैज्ञानिक क्रम का उल्लंघन किया है; क्योंकि कोष में शब्द खोजने से पूर्व कोई शिक्षाशास्त्र को पढ़ने नहीं बैठता। इसके प्रति हमारा एक–मात्र उत्तर है कि संपादकों ने, जो कुछ किया है, वह अधिकांश में निश्चय–पूर्वक भ्रम से किया है। तथा कोष का मुख्य प्रयोजन पाठकों का सौकर्य ही नहीं, किंतु पाठकों को उचित पद्धति सिखाना भी है। और, यहीं यत्न हमारे संपादकों ने किया है कि सौकर्य का ध्यान न करके अँ तथा अं को पृथक्–पृथक् दूर फेंका है।

अब सामान्यतया कोष की ओर दृष्टि डालते हैं। "हिंदी–शब्दसागर" का कार्य साहित्य में प्रयुक्त शब्दों का समूह तथा उनका अर्थ देना है। इसमें संदेह नहीं कि जितने शब्दों का संग्रह प्रस्तुत कोष में किया गया है, उतना संग्रह आज तक किसी ने नहीं किया। इसके लिये हिंदी–जगत् संपादकों के परिश्रम का वर्षों तक आभारी रहेगा। फिर भी बहुत–से आवश्यक शब्द छूट गए हैं। इसको

[*] जो कुछ अँ तथा अं के विषय में ऊपर लिखा है, वह सब स्वरों के संबंध में समझना चाहिए।

संपादकगण अच्छी प्रकार से जानते हैं, और इसीलिये उन्होनें प्रार्थना की है कि जिन सज्ञनों को नए शब्द मिलें, वे हमारे पास भेज देवें, ताकि परिशिष्ट–रूप में उनको छाप दिया जाय। उनकी प्रार्थना के अनुसार हम भी अपना कर्तव्य समझते हैं कि कुछ आवश्यक ग्रंथों की और उनका ध्यान आकर्षित करें। प्रत्येक व्यक्ति जानता है कि आँख अपने–आपको नहीं देखती। इसी प्रकार नागरी–प्रचारिणी सभा, जिसने सैकड़ों ग्रंथों से शब्द–संग्रह किया, अपनी पुस्तकों को सर्वथा भुला बैठी है। श्रीयुत श्यामसुंदरदासजी, जो सभा तथा कोष के मुख्य संचालकों में से समझे जानें चाहिए, वे अपने ही संपादकत्व में कोष से वर्षों पूर्व प्रकाशित पुस्तक The Hindi Scientific Glossary को सर्वथा छोड़ गए हैं। उदाहरणार्थ— :

Anticyclone प्रतिचक्रवात (पृ॰ १)
Antipode कुदलांतर (पृ॰ १)
Antipodes कुदलांतरवासी (पृ॰ १)
Aurora australis कुमेरु–ज्योति (पृ॰ २)
Cotidal lines समवैलिक रेखा (पृ॰ ४)

हमारा अनुमान है कि केवल यह एक पुस्तक न्यूनातिन्यून ५०० नए शब्दों की कोष में वृद्धि करेगी। इसके अतिरिक्त वैज्ञानिक विषयों पर जितनी भी पुस्तकें हमारे देखने में आई हैं, उनमें प्रयुक्त पारिभाषिक शब्दों का समावेश प्रायः इस कोष में नहीं किया गया। अधिक प्रसिद्ध पुस्तकों में से श्रीयुत त्रिलोकीनाथजी की, "हमारे शरीर की रचना–२ भाग" तथा मासिक पत्र "विज्ञान",कम प्रसिद्ध में से श्री न॰म॰ आगटे का "ज्ञान–सागर" का निर्देश–मात्र करना पर्याप्त है। इस प्रकार के ग्रन्थों में से चार सहस्र के लगभग हिंदी के शब्द मिलेंगे। यदि इन शब्दों को कोष में सम्मिलित न किया गया, तो कोष में भारी अपूर्णता रह जायगी। शब्द–समूह जाति की सभ्यता का द्योतक है। आधुनिक विद्वानों के लिये तो एक कोष ही पर्याप्त साक्षी है, जिस पर दृष्टि डालते ही वे कह सकते हैं कि अमुक भाषा का प्रयोग करने वाली जाति कितनी और किस अंश में सभ्य है।

प्राचीन पुस्तकों में से यद्यपि अधिकांश शब्द ले लिए गए हैं, परंतु कुछ छूट भी अवश्य गए हैं। उदाहरण के लिये लालचंद्रिका से एक शब्द देते हैं–"आंगन अथयौ भान" (ग्रियर्सन द्वारा संपादित १८९६, पद्य १३६)

प्रतीत होता है कि गुरुग्रंथ की ओर अधिक ध्यान नहीं दिया गया। यद्यपि गुरुग्रंथ पंजाबी–भाषा की पुस्तक समझी जाती है, किंतु इसके बहुत–से भाग पुरानी हिंदी में लिखे हुए हैं। यही कारण है कि सिख "ग्रंथी" सज्ञन प्रत्येक पद्य का अर्थ नहीं समझते। ट्रम्प महोदय ने भी इसीलिये अपने अँगरेज़ी–अनुवाद में शतशः अशुद्धियाँ की हैं। गुरुग्रंथ के समझने के लिये प्रस्तुत कोष के संपादकों से अधिक सुसन्नद्ध तथा योग्य व्यक्ति मिलने कठिन हैं। हम चाहते हैं कि वे इस कार्य को अपने कंधों पर लेवें, और परिशिष्ट में, सब छूटे शब्दों का, सोदाहरण स्पष्टीकरण करें। इसी प्रकार योरोपीय विद्वानों द्वारा प्रकाशित पुस्तकों का सम्यक् प्रकारेण निरीक्षण करना चाहिए। केवल हमारे यहाँ नाम गिनानें से लाभ न होगा।

अंत में शब्द–व्युत्पत्ति पर एक–दो पंक्ति लिखकर हम इस लेख को समाप्त करते हैं। यदि जनता तथा संपादकों ने हमारी समालोचना से लाभ उठाने की प्रवृत्ति प्रकट की, तो कोष के एक–एक अंग को लेकर विस्तृत समालोचना की जाएगी।

वास्तव में शब्द–व्युत्पत्ति दिखलाना कोषकारों का मुख्य कार्य न था, इसीलिये उन्होंने इस ओर पर्याप्त ध्यान नहीं दिया। एतदतिरिक्त हमें यह कहने में भी किंचिन्मात्र संकोच नहीं कि हमारे संपादकों ने, इस विद्या में कभी शिक्षा प्राप्त नहीं की। अतएव शिक्षाशास्त्र के समान शब्द–व्युत्पत्ति के मौलिक नियमों से अनभिज्ञतासूचक शतशः स्थल कोष में हैं। उदाहरणार्थ– को शब्द के दो अर्थ दिए गए हैं (१) कौन, (२) कर्म तथा संप्रदानकारक का चिह्न। किंतु व्युत्पत्ति केवल एक ही दी है, अर्थात् संस्कृत "कः" जिसका अर्थ कौन है। कौन–अर्थसूचक 'को' तथा कारक–चिह्न 'को' भिन्न–भिन्न व्युत्पत्ति के दो शब्द हैं।

फ़ारसी तथा अरबी के शब्दों के लिये व्युत्पत्ति कोष्ठ मे फा० तथा अ० निर्देश पर्याप्त नहीं था, किंतु संस्कृत शब्दों के समान आवश्यकतानुसार[*] उनका वास्तविक स्वरूप देना आवश्यक था। देवनागरी–लिपि में से (ش), स्वाद (ص) और सीन (س), ज़ाल (ذ), ज़ (ز), ज़ोए (ظ), और ज़्वाद (ض), छोटी और बड़ी है (ه , ح) तथा अलिफ़ (ا), हमज़ा (ء) और ऐन (ع) में, कोई भेद नहीं किया जाता। इसकी दो विधियां थीं–(१) देवनागरी में बिंदी, कौमा और रेखा देकर प्रत्येक फ़ारसी तथा अरबी वर्ण के लिये पृथक् पृथक् वर्ण बनाए जाते, (२) अरबी के वर्णों का प्रयोग करते। इनमें से प्रथम विधि श्रेष्ठ होती।

अन्य अँगरेज़ी आदि विदेशी भाषाओं के लिये भी या तो उनका शुद्ध उच्चारण पूर्वोक्त प्रकार से नए देवनागरी–वर्ण बनाकर, दिया जाना चाहिए था, या तद्भाषा–विशिष्ट लिपि का प्रयोग किया जाता। और, यह कुछ कठिन न था। रूसी तथा ग्रीक भाषा को छोड़कर समस्त योरोपीय भाषाओं के लिये रोमन टाइप प्रयुक्त होता है। रूसी भाषा के तो शब्द ही हिंदी में बहुत कम हैं। तथापि एक–एक फाउंट ग्रीक तथा रूसी वर्णमाला का मँगाया जा सकता था। तुर्की के लिये अरबी का टाइप पर्याप्त था। (असमाप्त)

लंदन, 10 फ़रवरी, १९२९ (माधुरी १९२८: ७.१४८ – १५३ से उद्धृत)

THE CONJUNCT USE OF *HAI* है AND *THĀ* था

It is interesting to note that some of the educated speakers of eastern and western districts of the Panjab are wont to use in ordinary speech the present and the past forms of *honā* 'to be', both being placed side by side and denoting the simple past indicative. To quote a concrete example, I asked a graduate friend Mr. Har Dayal Singh of Samrala: *merī kitāb mez par thī*? He replied: *hai thī*. When I pointed out to him that the use of *hai* with *thā* was grammatically inconsistent, he excused himself by saying that it was a slip. In numerous other cases the speakers were quite unconscious of what they had spoken, and when asked after a short interval if *hai thā* was permissible they brought strong objections against it.

The forms peculiar to the first and second persons are never thus used. Of the third person all forms, whether the singular or the plural of either the masculine or the feminine are quite frequent.

The Panjabi dialects have the parallel form: *hai sī* besides the still more curious *sī-gā* and *hai sī-gā*, *gā* being normally the affix for the future. Dr. G. Bailey is inclined to call these forms intensives. I have not been able to trace them back to the Middle Indian Prakrits.

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[*]अर्थात् जब देवनागरी लिपि से शुद्ध रूप निश्चित नहीं हो सकता।

२५. रोमीय लिपि की कहानी

(आकाशवाणी, नागपुर से २९.१०.१९५३ को प्रसारित)

बच्चो। पिछली बार हमने तुमको देवनागरी लिपि की कहानी सुनाई थी। आज रोमीय लिपि की कहानी सुनाते हैं।

A B C D आदि अक्षर जो तुमने अंग्रेजी में सीखे हैं उनका ही नाम रोमीय लिपि है। तुमने इटली की राजधानी रोम का नाम पढ़ा है। रोम नगर के नाम से लिपि का नाम रोमीय पड़ा है। रूस को छोड़ कर यूरोप के सभी और देशों की लिपियां रोम से ली गई हैं।

रोमीय लिपि का मूल एत्रुस्कीय लिपि है। यह यूनान की लिपि से बनी थी। विक्रम से पूर्व छटी शताब्दी का एक सुवर्णमय आभूषण मिला है जिसपर सब से प्राचीन रोमीय अक्षरों में लिखा है — manios med fhefhaked numasioi. आभूषण कहता है-मुझ को मानियो ने नूमासियो के लिए बनाया। इस लिपि के केवल २१ अक्षर थे। यूनानी लिपि के थीटा, फ़ाई और ख़ाई अर्थात् थ, फ़ और ख़, इस लिपि में विद्यमान न थे। यूनानी "गामा" अथवा "ग" का उच्चारण रोमीय में "क" हो चुका था और उसका रूप आजकल के C का बन चुका था। इस के निचले सिरे पर एक छोटी सी रेखा लगाने से G अथवा "ग" का नया रूप बनाया गया। यूनानी में "ह" का अक्षर विद्यमान न था। इस लिए रोमीय में उसकी नई रचना की गई। यूनानी में "य" का भी अभाव था। इस अभाव की पूर्ति करने के लिए I अक्षर का प्रयोग किया गया। इसी प्रकार "व" ध्वनि के लिए U का प्रयोग किया गया। कुछ शताब्दियों के पश्चात् वर्णमाला में X जोड़ा गया।

विक्रम संवत् के आस पास रोम के लोगों ने यूनान पर विजय प्राप्त की। किन्तु सांस्कृतिक क्षेत्र में वे यूनान के शिष्य बने। यूनानी शब्दों की रोमीय भाषा में भरमार होने लगी और इनको लिखने के लिये वर्णमाला में यूनानी अक्षर Y और Z अन्त में जोड़ दिए गए।

रोमीय लिपि में शताब्दियों तक घटाना बढ़ाना चलता रहा। यहां पर हम केवल तीन अक्षरों का उल्लेख करेंगे U, W और J. U, V का रूपान्तर और J, I का रूपान्तर है। पहले V और U का एक ही रूप था। इन दोनों में भेद करना आवश्यक प्रतीत हुआ। U स्वर बनाया गया और V व्यंजन। इसी प्रकार I स्वर, और J व्यंजन। जर्मन लिपि में आजतक I और J व्यंजन में विशेष अन्तर दिखाई नहीं पड़ता। U को दो बार साथ मिला कर लिखने से double U अर्थात् दोहरा U बनाया गया। ये तीनों अक्षर ग्यारवीं शताब्दी में बन चुके थे। विक्रम की पहली शताब्दियों में रोमीय जाति का साम्राज्य इंग्लैंड तक फैला हुआ था। रोमीय साम्राज्य के छिन्नभिन्न होने पर धीरे धीरे उनकी भाषा लातीनी का भी साम्राज्य उखड़ने लगा और प्रत्येक देश में अपनी भाषा लिखी जाने लगी। यूरोप के देशों ने रोम की भाषा को तो छोड़ दिया, किन्तु अपनी कोई लिपि न होने के कारण, उन्हें रोमीय लिपि का आश्रय लेना पड़ा।

बच्चो। अंग्रेजी में तुम दो प्रकार के अक्षरों का अभ्यास करते हो। capital तथा small अर्थात् बड़े और छोटे। पहले समय में छोटे अक्षरों का अभाव था। केवल बड़े ही अक्षर हुआ करते थे। छोटे अक्षर बड़े अक्षरों के ही बिगड़े हुए रूप हैं। इस परिवर्तन को समझने के लिए तुम्हें यह जानना आवश्यक होगा कि प्राचीन काल से लेकर आजतक किस से, और किस पर, लिखा करते थे।

विक्रम से पूर्व की शताब्दियों में अधिकांश पत्थर पर धातु की बनी हुई छेनी से अक्षर खोदे जाते थे। ये अक्षर, सुन्दर तथा एक-समान हों और शताब्दियों तक बचे रहें, इस भावना से बनाए जाते थे। इन अक्षरों की बनावट छैनी और पत्थर के अनुकूल थी। पुस्तकें बहुत थोड़ी लिखी जाती थीं। केवल विशेष लेखक ही यह कार्य करते थे। इंग्लैंड में तो आज से ८०० वर्ष पहले तक बड़े nobles अर्थात् सामन्त क्षत्रिय लिखना पढ़ना न जानते थे। हस्ताक्षर के स्थान पर दो रेखाएं, एक सीधी और दूसरी आड़ी+, बना दिया करते थे। आज कल भी शासन के कार्यालयों में जिस स्थान पर हस्ताक्षर कराने हों वहां यही धनचिह्न लगाते हैं।

तुम्हारे जैसे विद्यार्थी मोम की पट्टी पर लोहे की खुरचनी से अक्षर बनाया करते थे। पुस्तकें पत्र पर न लिखी जाती थीं। पत्र तो यूरोप में पहली बार बारवीं शताब्दी में स्पेन तथा इटली में बनाया गया। चौदवीं शताब्दी में जर्मनी और स्विसदेश में, १४५० में

इंग्लैंड में, और १६९० में अमेरीका में बनाना आरम्भ हुआ। इस से पूर्व चमड़े पर पुस्तकें लिखी जाती थीं। उससे भी पहले नील नदी के पापुरूस नामी घास के दलों को साथ मिला कर लिखने के लिए पत्र का काम लिया जाता था। अंग्रेजी paper शब्द पापुरुस से बना है। चमड़े पर लिखने के लिए सरकंडे की लेखनी अथवा चील आदि के पंख से काम लिया जाता था। इसको quill कहते थे। quill का प्रयोग यूरोप में पिछली शताब्दी तक होता रहा है। अंग्रेजी pen शब्द का अर्थ भी पंख है।

सरकंडे और पंख की लेखनी के प्रयोग से अक्षरों में गोलाई आने लगी। साधारण जीवन में लिखने का अधिक प्रयोग होने से सौन्दर्य की अपेक्षा शीघ्रता की अधिक आवश्यकता हुई। जिस प्रकार मराठी में पुस्तकों की लिपि बालबोध अधिक जटिल, और साधारण व्यापार की लिपि मोड़ी सरल और शीघ्र लिखी जाती है, उसी प्रकार रोमीय लिपि में, मूल बड़े अक्षरों के साथ साथ, शीघ्र लिखने से छोटे अक्षरों की उत्पत्ति हुई।

धर्म, साम्राज्य, और व्यापार के साथ लिपि फैलती है। जहां जहां रोमीय जाति का साम्राज्य फैला वहां उनकी लिपि का भी प्रसार हुआ। जब ईसाई–यूरोप का व्यापार और साम्राज्य समुद्र पार दूर दूर देशों में फैलने लगा तब दुर्बल अथवा निरक्षर जाातियों में उनकी लिपि का भी प्रचार हुआ। भारतवर्ष में ईसाई पादरी आसाम के जंगलों में वनवासियों को भारतीय लिपि न सिखा कर रोमीय लिपि सिखाते हैं। अंग्रेज़ों ने भी भारतीय सेना में रोमीय लिपि का प्रचार किया था।

रोमीय लिपि बहुत अपूर्ण है। जब भी किसी नई भाषा को इस में लिखने का प्रयत्न करते हैं, तो नई ध्वनियों के प्रकट करने के लिए नए अक्षर बनाने पढ़ते हैं। कई बार नए अक्षर बनाने के स्थान में पुराने अक्षरों पर ही कोई चिह्न लगा देते हैं। ये चिह्न विभिन्न प्रकार के हैं और इनकी संख्या सैकड़ों तक पहुंचती है।

कई बार अक्षरों को शीर्षासन करा देते हैं अथवा उनकी पीठ मोड़ देते हैं जैसे ऑ ध्वनि के लिए O का खुला मुंह बाईं ओर कर देते है Ɔ।

रोमीय लिपि यूरोप की भाषाओं के लिए भी अपूर्ण है। न इसमें स्वर पूरे हैं न व्यंजन। दीर्घ स्वरों के लिए प्रायः दो स्वर मिलाने पड़ते हैं। दीर्घ ई के लिए EE, IE, EI, EA का प्रयोग करते हैं। दीर्घ ऊ के लिए OO, श के लिए SH, च के लिए CH, फ के लिए PH इत्यादि।

जर्मन में स्थिति और भी विकट है। श के लिए SCH,और च के लिए TSCH । जब श्च की ध्वनि अभिप्रेत हो तो रोमीय लिपि के ७ अक्षरों का प्रयोग करते हैं SCHTSCH॥

बच्चो, तुम अंग्रेजी भाषा से परिचित हो। तुमको अनुभव है कि एक अ की ध्वनि के लिए A, E, I, O, U सभी स्वरों का प्रयोग किया जाता है। उदाहरण ABOUT, यहां A का उच्चारण अ है, COMFORT यहां COM का उच्चारण कम है, इसी प्रकार FUR फ़र, HER हर, SIR सर। इन तीनों में U, E और I का उच्चारण अ है।

C के दो उच्चारण हैं। एक का काम S से, और दूसरे उच्चारण का काम K से पूर्णतया चलता है। फिर C की क्या आवश्यकता। इसी प्रकार Q का काम K से चलेगा। X वास्तव में K और S का मिश्रण है। NG की ध्वनि हिन्दी ङ की ध्वनि है। ङ के लिये विशेष अक्षर के अभाव होने से दो अक्षर N, G लिखे जाते हैं।

देवनागरी के समान रोमीय लिपि में न स्वरों की मात्राएं हैं और न ही संयुक्त व्यंजन। इससे लिखने में अधिक समय और स्थान लगता है।

रोमीय लिपि में अक्षरों का क्रम यद्यपि निश्चित है किन्तु वैज्ञानिक नहीं। आरम्भ तो A से ठीक किया, परन्तु इसके पश्चात् अन्य स्वर न देकर व्यंजन B दिया है। स्वर और व्यंजन अलग होने चाहिएं थे। तथा स्वरों और व्यंजनों में भी उनके स्थान और प्रयत्न के अनुसार क्रम होना चाहिए था।

रोमीय लिपि में प्रत्येक स्वर और व्यंजन के नाम है। ये नाम इस लिपि की अवैज्ञानिकता के द्योतक हैं। अ, ब, स, द, न कह कर A B C D कहते हैं। जिसको E कहते हैं, उसका प्रयोग तो ई के लिए नहीं होता। E नाम के स्वर का उच्चारण ए होता है। GET गेंट्,

गीट् नहीं। जिस अक्षर को ह्व कहते है उसका उच्चारण ह्रस्व ह करते हैं। Hit को हिट् पढ़ते हैं हाईट नहीं। LAUGH लाऊघ न पढ़ कर लाफ़ पढ़ते हैं।

रोमीय लिपि की विचित्र माया है। J का उच्चारण अंग्रेजी में ज, FRENCH में ज़, और जर्मन में य होता है।

पश्चिमी देशों ने रोमीय लिपि को समस्त संसार में फैलाया है। अनेक दोषपूर्ण होते हुए भी उन्होंने इसका ज्ञान और विज्ञान में अधिकतम प्रयोग किया है। बच्चो, सोचो और निश्चय करो कि देवनागरी लिपि के प्रति तुम्हारा क्या कर्तव्य है। भगवान् तुम्हें शक्ति दे कि तुम अपने जीवन में अपनी लिपि के प्रसार में समर्थ हो।

ओं शम्॥

२६. जीवन का रहस्य

हम विज्ञान के युग में रह रहे हैं। १९वीं शताब्दी तक विज्ञान का क्षेत्र दर्शन से कुछ दूर था। किन्तु पिछले ५० वर्षों में सूक्ष्म विज्ञान के आविष्कारों के कारण वैज्ञानिक दार्शनिक बनते जा रहे हैं। संसार के प्रसिद्ध भौतिकीविद् अर्विन् श्र्योडिंगर भारतीय दर्शन के आत्मा और ब्रह्म के साम्य को विज्ञान का अन्तिम लक्ष्य मानते हैं।

भौतिक विज्ञान, चिन्मय चिदाधार आध्यात्मिक दर्शन तक कैसे पहुँचता है, आज इसका आरम्भ करें। परमाणु इतने छोटे क्यों हैं। छोटे से छोटे कण में परमाणु की संख्या लाखों और करोड़ों तक जाती है। यदि हम पानी का एक गिलास लें और उसके व्यूहाणुओं को किसी प्रकार जो प्रकार अब तक अज्ञात है चिह्नित कर दें और इन व्यूहाणुओं को संसार के सातों समुद्रों में समरूप से मिला देवें, तत्पश्चात् समुद्र के किसी भी स्थान से एक पानी का गिलास लें, तो उसमें चिह्नित व्यूहाणुओं की संख्या १०० के लगभग होगी। १०० के लगभग का अर्थ ९० और ११० के बीच में है अर्थात १० न्यून अथवा अधिक। सांख्यिकी के स (n) नियम के अनुसार इससे अधिक भेद न होगा। पानी के परमाणु नहीं होते, व्यूहाणु होते हैं। प्रत्येक पानी के व्यूहाणु में उदजन (hydrogen) के २ परमाणु और जारक (oxygen) का १ परमाणु होता है।

परमाणु का वास्तविक परिमाण पीत प्रकाश के तरंग–आयाम के १/५००० और १/२००० के मध्य में होता है। पीत प्रकाश का १ तरंग–आयाम मनुष्य की आंख नहीं देख सकती। अण्वीक्ष (microscope) में दिखाई दे सकने वाले लघुतम का की लम्बाई इसकी लम्बाई माननी चाहिये। यदि यह कण घनरूप हो तो इसमें अधिकाधिक ५०००× ५००० ×५००० अर्थात् १२५०००००००००० (१२४ अरब) और न्यूनातिन्यून २००० × २००० × २००० अर्थात् ८००००००००० (८ अरब) परमाणु विद्यमान हैं।

अब प्रश्न यह है कि परमाणु इतने छोटे क्यों हैं। यह प्रश्न वास्तव में ठीक प्रश्न नहीं। इस प्रश्न का उद्देश्य परमाणु का परिमाण जानना नहीं। इसका सम्बन्ध तो हमारे अपने शरीर के परिमाण से है। सचमुच ही जब हम परमाणु की तुलना अपने शरीर अथवा उससे सम्बन्ध रखने वाले किसी मापदण्ड से करते हैं तो परमाणु बहुत ही छोटा सिद्ध होता है। किन्तु यदि हम मनुष्य के क्षेत्र को छोड़ कर शद्ध विज्ञान के क्षेत्र में आ जायें तो वहां खर्विमान (angstrom) का प्रयोग सामान्य रूप से होता है। खर्विमान एक मान (meter) लगभग ५३ अंगुल का एक खरबवां भाग है। भास्कराचार्य के प्रसिद्ध ग्रन्थ लीलावती के अनुसार एक खरबवां भाग ०.०००००००००१ होता है। परमाणु का व्यास एक और दो खर्विमान के मध्य का होता है।

यह निश्चय है कि हमारे प्रश्न का वास्तव उद्देश्य दो लम्बाईयों के अनुपात का है, एक हमारे शरीर का लम्बाई और दूसरी परमाणु की। यह भी निर्विवाद है कि परमाणु का अस्तित्व हमारे से निरपेक्ष है। तो क्या हम अपने प्रश्न को दूसरी प्रकार से न रखें कि परमाणु की अपेक्षा हमारे शरीर इतने बड़े क्यों हैं अथवा हमारे शरीर की बनावट में इतने अधिक परमाणुओं की क्या आवश्यकता है।

भौतिकी (physics) और रसायन के विद्यार्थियों के मन में अनेकों बार विचार आता है कि हम परमाणु को न देख सकते हैं न सुन सकते हैं और न किसी और प्रकार उसका साक्षात् अनुभव कर सकते हैं। हमारी इन्द्रियां परमाणु का अनुभव करने के लिये अतिस्थूल हैं। ऐसा क्यों है। इस प्रश्न का उत्तर देने में भौतिकीविद् को कोई कठिनाई नहीं। उसकी दृष्टि में इस प्रश्न का उत्तर स्पष्ट है। यदि ऐसा न होता। यदि एक अथवा थोड़े से परमाणु हमें इन्द्रिय–गोचर होते अथवा यों कहिये कि हमारी इन्द्रियों पर प्रभाव डालने में समर्थ होते तो जीवन दूभर हो जाता, असम्भव हो जाता। मैं यहाँ एक बात स्पष्ट कर दूं कि इस प्रकार का हलका फुलका जीव निश्चित रूप से ही किसी प्रकार के भी क्रमबद्ध विचार के विकास करने की क्षमता न रख सकता था फिर ऐसा क्रमबद्ध विचार जो प्रगति करते करते परमाणु की कल्पना कर सकता, असम्भव ही होता।

हम अपने जीवन के अन्य अंगों को छोड़ कर यदि केवल विचारक्षम मस्तिष्क पर ही ध्यान दें तो हमारे सामने प्रश्न उपस्थित होता है कि मस्तिष्क अनिवार्य रूप से इतने विशालसंख्यक परमाणुओं का ही बना हुआ क्यों हो जो उच्च विकसित विचार से घनिष्ठ और समीपतम सम्बन्ध रखने के लिये यह अनिवार्यता किस प्रकार उपकारिणी है तथा यदि यह मस्तिष्क इतना सूक्ष्म होता कि एक अकेले परमाणु का ग्रहण कर सकता तो उच्च विचारों के विकास में क्या कठिनाई पड़ती।

जिस पदार्थ का नाम विचार है वह स्वयं क्रमबद्ध है और इसका प्रयोग केवल उसी इन्द्रिय–गृहीत ज्ञान के लिये हो सकता है जो स्वयं क्रमवान् हो।

इसके दो परिणाम हैं। प्रथम – भौतिक रचना जैसे मस्तिष्क विचार के साथ सम्पृक्त होने के लिये सुचारुरूप से क्रमविन्यस्त होनी चाहिये। इसका अभिप्राय हुआ कि जो भी घटनाएं मस्तिष्क में घटती हैं उन्हें भौतिक नियमों का पूर्णतः पालन करना चाहिये। द्वितीय– मस्तिष्क पर जो भौतिक संस्कार बाह्यगत पदार्थों के कारण डलते हैं वे मस्तिष्क के तत्सम्बद्ध विचारों के अनुरूप क्रमिक होने चाहियें। इसलिये मस्तिष्क और बाह्य पदार्थों में भौतिक क्रम पर्याप्त परिशुद्ध मात्रा में होना परमावश्यक है।

भौतिक नियमों का आधार किस पर है। क्या ये सर्वथा निश्चित है अथवा इनकी निश्चितता की सीमाएं हैं। ये प्रश्न परमाण्विक सांख्यिकी के क्षेत्र के हैं। क्रमबद्धता कुछ थोड़े से परमाणुओं के निर्मित जीव में क्यों नहीं आ सकती और यदि यह जीव इतना छोटा हो कि इस पर एक अथवा अल्पसंख्यक परमाणुओं का संस्कार पड़ सके तब विचार का विकास क्यों न होगा।

अब यह बात वैज्ञानिकों को सर्वथा स्पष्ट है कि समस्त परमाणु, सर्वकाल, सम्पूर्ण क्रमहीन ऊष्मगति परमाणुओं के क्रमबद्ध व्यवहार का विरोध करती है और जो घटनाएं अल्पसंख्यक परमाणुओं के बीच में घटती हैं उनमें कोई अभिज्ञेय नियम काम करने नहीं पाता। केवल जब परमाणुओं की अतिमहती संख्या होती है तभी सांख्यिकीय नियम लागू होने लगते हैं और जितनी अधिक संख्या बढ़ती जाती है उतनी ही परिशद्धता के साथ ये नियम परमाणु–समूहों के व्यवहार का नियन्त्रण करते हैं।

अतिविशाल संख्या के कारण ही घटनाओं में क्रम आता है। जीवों की चर्या में जो भी भौतिक और रसायनिक नियम व्यापार में आते हैं वे उपर्युक्त सांख्यिकीय प्रकार के ही हैं। अतिविशाल संख्या के अभाव में किसी भी प्रकार की क्रमिकता परमाणुओं की अविरत ऊष्मगति के कारण सफल नहीं हो पाती।

अब इसके एक दो उदाहरण लें। भौतिकी और रसायन में सहस्रों उदाहरण हैं। जिस प्रकार से जैविकी (biology) में आधारभूत तथ्य यह है कि पौधे और प्राणी कोशाओं (cells) के बने होते हैं, अथवा आधुनिक ज्योतिःशास्त्र में अभ्याकृष्टि (gravitation) के नियम आधारभूत हैं, अथवा गणित में १, २, ३, ४, ५ इत्यादि अंकमाला आधारभूत है, उस ही प्रकार भौतिकी और रसायन में सांख्यिकीय नियम आधारभूत हैं। इन नियमों को विस्तारपूर्वक समझने के लिये सांख्यिकीय ऊष्म–प्रावैगिकी (statistical thermodynamics) का अध्ययन करना चाहिये।

एक बन्द काचपात्र को लीजिये। इसके निचले भाग को धुंध से भर दीजिये। धुंध में छोटी छोटी पानी की बूंदें होती हैं। आप देखेंगे कि धीरे धीरे धुंध की उपरि सीमा उतरती जाती है। यह उपरि सीमा का अवतरण निश्चित गति से होता है अर्थात् इस गति में क्रम है। किन्तु यदि अण्वीक्ष द्वारा आप किसी एक छोटे से बिन्दु की परीक्षा करेंगे तो आप पाएंगे कि इसके अवतरण की न गति निश्चित है और न ही इस गति का मार्ग निश्चित है। इसकी गति सर्वथा अनियमित है। यह बिन्दु लगातार नीचे नहीं उतरता। कभी नीचे, कभी ऊपर, कभी दाएं, कभी बाएं चलता रहता है। किन्तु सब बिन्दुओं की इकट्ठी गति नीचे की ओर नियमबद्ध हो जाती है।

ये बिन्दु परमाणुओं से बहुत बड़े हैं किन्तु फिर भी इतने छोटे और हलके हैं कि एक व्यूहाणु का आघात भी इनको अपने स्थान से विचलित कर देता है। इधर उधर आघात खाते हुए भ्वाकृष्टि (gravity) के प्रभाव से धीरे धीरे ये नीचे पहुँचते हैं।

इस उदाहरण से आप देखेंगे कि यदि हमारी इन्द्रियां भी अल्पसंख्यक व्यूहाणुओं के आघात से विचलित होने लगती तो हमारी क्या दशा होती। कई प्राणी इतने छोटे हैं कि उनकी अपनी गति कोई नहीं। यदि वे पानी में रहते हैं तो पानी के व्यूहाणु इनको

इधर उधर सदा लताड़ते रहते हैं। ऊष्म गति इन को उसी प्रकार से दोलायमान रखती है जिस प्रकार से उत्तुंग समुद्र की तरंगें छोटी सी नौका को॥

अब एक प्रसृति (diffusion) का उदाहरण लें। किसी पात्र में पानी अथवा अन्य तरल द्रव्य भर लें और इसमें एक ओर रंग डाल दें। आप देखेंगे कि धीरे धीरे रंग का तरल में प्रसरण होगा। जिस ओर रंग नहीं था उस ओर रंग के व्यूहाणु फैलते जाएंगे। इस सरल प्रयोग की विशेषता यह है कि इस प्रसरण–क्रिया में कोई भी अन्य शक्ति काम नहीं कर रही, जिस प्रकार जनता भोजन की खोज में थोड़े बसे हुए देश में चली जाती है उस प्रकार की यहां स्थिति नहीं। रंग का प्रत्येक व्यूहाणु दूसरे व्यूहाणुओं से सर्वथा स्वतन्त्र विचरण करता है। रंग का प्रत्येक व्यूहाणु तरल पदार्थ के व्यूहाणुओं के थपेड़ों से आघात पाकर इधर उधर विचरता है। इस विचरण की दिशा अनुमान नहीं की जा सकती। कभी ऊंची और नीची, कभी पश्चिम और पूर्व, कभी आड़ी और टेढ़ी। इस गति की तुलना आंखों पर पट्टी बांधे हुए व्यक्ति से की जाती है। इस व्यक्ति में चलने की इच्छा है किन्तु इसको जाना कहीं नहीं। अतः यह अपनी दिशा प्रत्येक पद पर परिवर्तन करता रहता है।

इस प्रकार जब प्रत्येक व्यूहाणु स्वतन्त्र रूप से दिशाहीन प्रसरण में लगा हुआ है तब भी जिस ओर रंग नहीं उस ओर रंग फैलता जाए और अन्त में समस्त तरल में रंग एक समान हो जाए, यह प्रथम दृष्टि पर आश्चर्यजनक और दुर्बोध प्रतीत होता है।

प्रकृति के नियम एवंविध उच्छृंखलता, अनियमिता के आधार पर बने हैं। वैज्ञानिकों ने अनेकों प्रयोग करके स (n)का नियम आविष्कार किया है। इसका अर्थ यह है कि यदि संख्या स १०० हो तो उस में भ्रान्ति का मात्रा १/१०० अर्थात् १/१०। यदि संख्या १०००००० हो तो भ्रान्ति १/१०००००० अर्थात् १/१००० होगी।

वर्गमूल प्रकृति की परम आवश्यकता है। १०,००००० कहने को बड़ी संख्या है किन्तु १००० में एक भूल हो तो वह प्राकृतिक नियम कहलाने का अधिकारी न होगा। इस १/स नियम के आधार पर हमारा शरीर स्थूल बना है और इसमें सहकारी व्यूहाणुओं की संख्या इतनी विशाल है कि नियमों के पालन में परिशुद्धता रहती है, भ्रान्ति इतनी छोटी होती है कि नियम में विघ्न नहीं पड़ता।

२७. विज्ञानवाद

भारतवर्ष में आध्यात्मिक प्रश्नों पर अनादि काल से विचार होता आया है। प्रत्येक युग तथा प्रत्येक दिशा में अनेक वाद तथा दर्शनों की उत्पत्ति हुई है। भारतीय विचार में मौलिकता विशेष गुण रहा है। दार्शनिक सिद्धांतों का जानना और उनके आधार पर जीवन का संचालन भारतीयों के विशेष उद्देश्य बन गये और दर्शन द्वारा ही मुक्ति की कल्पना की गई॥

हमारा आज का विषय विज्ञानवाद है। विज्ञानवाद बौद्ध दर्शन का अंग है। यह अंग महायान के अन्तर्गत है।

श्रोताओं की जानकारी के लिए बताना अनावश्यक न होगा कि बौद्ध धर्म की दो प्रमुख शाखाएं हैं। एक हीनयान और दूसरी महायान। हीनयान लंका, म्यान्मार्, थाई, कंबोज और लाओस् में प्रचलित है। हीनयान के ग्रन्थों की भाषा पाली है। इनकी प्राचीन टीकाएं भी पाली भाषा में लिखी गई हैं और आज भी पाली भाषा में ही अध्ययन–अध्यापन चलता है। हीनयान दर्शन अभिधर्म नाम के ग्रन्थ–समूह में निविष्ट है। हीनयान के दर्शन को पुद्गलनैरात्म्य का दर्शन भी कह सकते हैं। इसके अनुसार पुद्गल अर्थात् व्यक्ति आत्मा से विहीन है। केवल धर्मों का ही भाव अथवा अस्तित्व होता है और धर्मों के भाव से ही व्यक्तियों की कार्यकारण संबन्ध स्थिति संभव होती है। हीनयान में न आत्मा है, न पुद्गल, न सत्त्व और न जीव। यह नास्तिकता की परम कल्पना है। मनुष्य का निर्माण पांच स्कंधों से होता है। ये पांच स्कंध हैं-रूप, संज्ञा, वेदना, विभिन्न संस्कार, तथा विज्ञान। मनुष्य का मनुष्यत्व रथ के समान है। जिसका अपना व्यक्त्वि कोई नहीं। रथ का निर्माण अनेक अंगों के समूह से होता है।

हीनयान आत्मा को न मानते हुए भी मृत्यु के पश्चात् उच्छेद अथवा सर्वनाश नहीं मानता। पुनर्जन्म, वारंवार पुनर्जन्म बौद्ध धर्म का आवश्यक अंग है। आत्मा में अविश्वास और मृत्यु के पश्चात् उच्छेद में अविश्वास-इन दोनों का समन्वय अनित्यत्व तथा प्रतीत्य–समुत्पाद के सिद्धांतों द्वारा किया गया।

अनित्यत्व को क्लेश और अनात्मता के पर्याय के रूप में भी समझा गया है। मनुष्य जन्म क्लेश–मय है। क्योंकि सुख अस्थायी है। अनित्यत्व से क्षणिकवाद की उत्पत्ति हुई। अनित्य वस्तुओं की चार दशाएं बताई गईं-उत्पाद अर्थात् जन्म, स्थिति, अन्यथा–भाव अथवा जरा, और अंत में निरोध अर्थात् नाश। यह हुआ अनित्य वस्तुओं का विश्लेषण। क्षणिकवाद का उदाहरण दीपक की ज्वाला है। जो ज्वाला हमको दिखाई पड़ती है वह अनेक क्षणमात्र–स्थायिनी ज्वालाओं का समूह है। यही दशा चित्त की भी बतलाई गई है।

क्षणिकता वाद ने अनित्यत्ववाद को नीचे दबा दिया है। क्षणिकता का संबंध कार्य–कारण से जोड़ा गया। कार्य–कारण और क्षणिकता, सान्तत्य में एक दूसरे के साथ मिल जाते हैं।

दुःख का कारण पुर्नजन्म और मृत्यु माने गये हैं। बौद्धों का दूसरा सत्य है कि दुःख की उत्पत्ति कामना से होती है। इसी का विकसित दार्शनिक अभिव्यंजन प्रतीत्य–समुत्पाद द्वारा किया गया। प्रतीत्य समुत्पाद मध्यमार्ग माना गया है। एक ओर जीव की नित्यता, दूसरी ओर मृत्यु के पश्चात् उच्छेद-ये दोनों मार्ग ही बौद्धों के अनुसार असत्य हैं। मनुष्य कारणों, और उनसे उत्पन्न हुए कार्यों का जीता–जागता लगातार एक तांता है। इसको संतान कहते हैं। जड और चेतन सभी पदार्थ क्षणिक अस्तित्व के संतान हैं। यह संतान अथवा लगातार तांता स्वयं कोई वस्तु नहीं। क्षणिक अस्तित्वों से बना है जिनको धर्म कहते है। संसार में कोई विचारक नहीं, कोई अनुभव करने वाला नहीं। संसार में केंवल विचार हैं। ध्यान के समय भी ध्यान करने वाला आत्मा नहीं होता।

हीनयान का परम सिद्धान्त है-यत् सत् तत् क्षणिकम्। निर्वाण ही एकमात्र नित्य वस्तु है। किंतु बौद्ध दार्शनिकों के अनुसार यह शब्द मात्र है, जो सर्वथा अभाव अर्थात् अस्तित्व–विहीन है।

हीनयान के इस संक्षेप विवरण के पश्चात् अब हम महायान की ओर आते हैं। महायान में दो विचार–धाराएं हैं—एक शून्यतावाद और दूसरी विज्ञानवाद। ये दोनों वाद एक दूसरे से बहुत संबद्ध हैं। अभिधर्म के अनुयायियों ने प्रतीत्य–समुत्पन्नता अर्थात्

कारणों से कार्यों की उत्पत्ति को ही धर्मता, भूत–तथता अथवा तथता का नाम दिया है। धर्मतादि नाम वस्तुओं की वस्तुता के वाची हैं। महायान के अनुयायियों का कहना है कि कारणों से उत्पन्न हुए कार्यों का अपना कोई भाव नहीं। इसी का नाम निःस्वभावता अथवा शून्यता है। शून्यता शून्य का नाम नहीं। शून्यता विद्यमान पदार्थों का ही लक्षण है जिनको धर्म कहते हैं। शून्यता का अर्थ है उत्पन्न हुआ होना। और शून्य का अर्थ है उत्पन्न हुआ। संसार क्षणिक धर्मों का जटिल समूह है। धर्मों की उत्पत्ति दूसरे धर्मों से माया के समान होती है। यह माध्यमिकों का दर्शन है। अविद्या के कारण संसार सत्य दिखाई पड़ता है। जब तक मनुष्य व्यवहार अर्थात् दैनिक जीवन में ग्रस्त है तब तक वह संवृति–सत्य से घिरा हुआ धर्म–नैरात्म्य तथा परमार्थ सत्य को नहीं पा सकता।

अब हम विज्ञानवाद पर आते हैं। विज्ञानवाद कई नामों से प्रसिद्ध है। इसका पूरा नाम विज्ञान–मात्र–वाद, विज्ञप्ति–मात्र–वाद, चित्त–मात्र–वाद है। अर्थात्—विज्ञान अथवा चित्त के अतिरिक्त अन्य कोई वस्तु विद्यमान ही नहीं। अन्य दो नाम और भी हैं। स्व–संवेदनवाद अथवा स्व–संवित्तिवाद अर्थात् अपने आप को समझने का वाद।

विज्ञानवाद अत्यंत सूक्ष्म और जटिल है। विज्ञानवाद के मुख्य ग्रंथ हैं-लंकावतारसूत्र, अभिसमयालंकारालोक, बोधिसत्त्व–भूमि, सूत्रालंकार, वसुबंधु–कृत विंशककारिका, अश्वघोष–कृत महायान–श्रद्धोत्पाद, दिङ्नाग–कृत न्यायबिंदु, इसपर धर्मोत्तर की टीका इत्यादि, इत्यादि। तिब्बत में विज्ञानवाद के अनेक ग्रन्थ हैं। उदाहरण के लिये-मंजुघोषहासवज्र–कृत सिद्धांत। तिब्बत के ग्रन्थों में विज्ञानवाद की कई शाखाएं हैं जिनमें परस्पर पर्याप्त मत–भेद हैं। चीनी साहित्य में भी एतद्विषयक अनेकों ग्रंथ हैं जिनके मूल संस्कृत ग्रन्थों का लोप हो चुका है।

शून्यवाद तथा विज्ञानवाद के सिद्धांतों का वेदांत और जैन आदि दर्शनों में स्थान–स्थान पर खण्डन किया गया है। शून्यता और विज्ञानवाद के पक्ष को समझे बिना उनके खंडन पूर्णरूप से समझ नहीं आ सकते।

सर्वप्रथम स्वप्न में देखी हुई वस्तुओं को लीजिये। इनका वस्तु–स्थिति से कोई संबंध नहीं। भिक्षु देखता है कि मेरी कोठरी में हाथी घुस आए हैं। किंतु यह स्वप्न है सत्य नहीं। जहां तक ज्ञेय अर्थात् जानने योग्य पदार्थ, ग्राह्य अर्थात् ग्रहण करने योग्य पदार्थ, अथवा अभिधेय अर्थात् नाम रखने योग्य पदार्थ का संबंध है वहां तक स्वप्न में देखी हुई वस्तु का कोई अस्तित्व नहीं। स्वप्न केवल मन से उत्पन्न हुआ है। गज की आकृति वासना के प्रभाव से बनी है। स्वप्न के समान संसार में कोई रूप नहीं अर्थात् रूप वाला पदार्थ नहीं। चित्त से बाह्य किसी पदार्थ का अस्तित्व नहीं। सुख–दुःखादि भी चैत्त अर्थात् चित्त से ही बने हुए पदार्थ हैं। संसार में केवल चित्त–संतति अथवा चित्त–संतान विद्यमान हैं। भगवान् बुद्ध के विचारों को छोड़ कर अन्य व्यक्तियों के विचारों को तीन प्रकार से देखा जा सकता है। अथवा ऐसा कहें कि इनके तीन स्वभाव अथवा लक्षण होते हैं। पहला परिकल्पित, दूसरा परतन्त्र, और तीसरा परिनिष्पन्न। परिकल्पित का उदाहरण स्वप्न में हाथी का विचार। यह ज्ञेय के रूप में उपस्थित होता है, विचार ज्ञान के रूप में भी उपस्थित होता है। केवल ज्ञेय के रूप में ही नहीं। जैसे नीला रंग अथवा मधुर गाना अथवा अहं–दृष्टि।

विचार विचार के ही समक्ष ग्राह्य के रूप में उपस्थित होता है और इसी ग्राह्य का ग्राहक भी स्वयं बन जाता है। हमारे विचार द्रष्टा और दृश्य का रूप लेते हैं। यही सत्य ज्ञान है। चित्त अर्थात् वस्तुएं तब परिकल्पित कहलाती हैं जब उनमें ग्राह्य और ग्राहक की दोहरी भावना स्थापित की जाती है।

अब परतन्त्र–स्वभाव अथवा परतन्त्र–लक्षण को लीजिये। चित्त की उत्पत्ति कहां से होती है। किस नियम के अनुसार चित्त में संतति और पूर्वोक्त द्वय की भावना होती है। चित्त अर्थात् विचारों की उत्पत्ति किसी बाह्य पदार्थ द्वारा नहीं होती। यदि नीला रंग हो और उसको देखने वाली आंखे भी विद्यमान हों, तो नीले रंग की आकृति बनेगी ही। चित्त अर्थात् विचारों की उत्पत्ति आत्मा के द्वारा भी नहीं होती, जैसा कि कुछ वेदांती मानते हैं। चित्त अर्थात् विचार स्वतंत्र भी नहीं। ये तो परतंत्र हैं अर्थात् एक चित्त की उत्पत्ति दूसरे चित्त से होती हे। कुछ अंशों में परतंत्र और प्रतीत्य–समुत्पन्न एक दूसरे के पर्याय हैं।

कर्म–वाद के मानने वाले बौद्ध दार्शनिक चित्त अर्थात् विचारों को क्षणिक मानते हुए भी सर्वथा विनाशशील नहीं मानते थे। वे एक चित्त से अनेक चित्तों की उत्पत्ति मानते थे। और इनके बीच की अवधि कभी–कभी बहुत लंबी मानते थे। इसको उन्होंने निष्यन्द–फल नाम दिया। जब तक वे रूप अर्थात् प्रकृति के अस्तित्व को मानते रहे और मनुष्य को रूप और नाम का समूह मानते रहे तब तक उनको विचारों की परतंत्रता अर्थात् अन्योन्याश्रय की व्याख्या में कोई कठिनाई न पड़ी। पांच रूपायतन अर्थात् इन्द्रियां और छटा मन–आयतन, इनके सहारे से सब मानसिक स्थितियों का परस्पर संबंध बिठाना कठिन न था। किंतु विज्ञानवादियों ने एक–चित्तवाद प्रारंभ किया, जिसमें रूप अर्थात् प्रकृति का स्थान उड़ा दिया गया। उनका कहना है कि सामान्य इन्द्रियों के ज्ञान से बीजों की उत्पत्ति होती है। समय पाकर ये बीज पक जाते हैं। बीच में कोई विघ्न नहीं पड़ता॥

अब हम तीसरे लक्षण को लेते हैं। इस का नाम परिनिष्पन्न–स्वभाव है। ज्ञेय, ज्ञेय के रूप में विद्यमान नहीं होता। यह तो आकृति–मांत्र है जो ज्ञेय का रूप धारण कर लेती है। चित्त जान लेता है, इसका आधार इसी बात पर है कि यह स्वयं ज्ञेय बन जाता है। ज्ञेय के होने से ज्ञान होता है। और आकृति के होने से अभिधान अर्थात् नाम रखा जाता है। शब्दों की दो मालाएं हैं। एक माला ज्ञेय, ग्राह्य और अभिधेय। दूसरी माला ज्ञान, ग्राहक और अभिधान। ये दोनों मालाएं इकट्ठी चलती हैं। पहली माला भ्रम पूर्ण है। और उसी प्रकार दूसरी माला भी। दोनों मालाएं परिकल्प अथवा विकल्प से बनी हैं।

चित्त को समझने के लिये हमें द्वय को अलग करना होगा। द्वय से मुक्त होकर चित्त शब्दों की सीमा से बाहर चला जाता है। इसका वर्णन नहीं किया जा सकता। बौद्ध परिभाषा में इसको अनभिलाप्य कहा गया है। इसका कोई विशेष अर्थात् लक्षण नहीं। इसके संबंध में केवल यही कहा जा सकता है, भवत्येव। इसकी परिभाषा वस्तुमात्र अथवा चित्तमात्र इन दो शब्दों से की गई है।

जब मनुष्य क्लेश के आवरण अथवा ज्ञेय के आवरण को हटा देता है, तब वह चित्त–मात्र में निर्वाण का पद प्राप्त करता है। तथागत अर्थात् बुद्ध का चित्त शुद्ध है किंतु पृथग्जन अर्थात् सामान्य व्यक्ति जिसने सत्य का दर्शन नहीं किया, उसका चित्त आवृत है। आवरण को दूर करने से पृथग्जन तथागत बन जाता है। इस वाद का नाम तथागत–गर्भ है। लंकावतार–सूत्र में लिखा है कि प्रत्येक प्राणी में तथागत का गर्भ–स्वरूप विद्यमान है जो ३२ लक्षणों से परिपूर्ण है। किंतु जिस प्रकार रत्न पर धूलि पड़ी हुई हो उसी प्रकार यह तथागत का गर्भ स्कंध अर्थात् शरीर, आयतन अर्थात् इंद्रिय, और ज्ञान आदि से प्रभावित हो कर राग द्वेष मोह में फंसा हुआ है। तथागत, धर्मों का सन्तान और समूह है। इन धर्मों में अनेक धर्म इस प्रकार के हैं जो केवल तथागतों में ही प्राप्त होते हैं। तथागतों का ज्ञान लोकोत्तर है जो निर्वाण की ओर जाता है। इस ज्ञान का नाम क्षय–ज्ञान, अनुत्पाद–ज्ञान तथा अशैक्षी सम्यग्दृष्टि है। तथागत निर्वाण में जा सकता है किंतु अपनी असीम करुणा के कारण जीवों की रक्षा के लिये वह इस लोक के धर्मों में विचरता है॥

बुद्ध के काय का नाम धर्मकाय है। पंचभूतों से बने हुए बुद्ध के शरीर का नाम रूपकाय, संभोगकाय अथवा विपाककाय है। अपनी माया से बुद्ध अनंत अपने समान शरीरों की सृष्टि कर सकता है। इन माया–कृत शरीरों का नाम निर्माण–काय है। बुद्ध में दो प्रकार के धर्म हैं–जैसे प्रज्ञा, और निर्वाण के लिये ध्यानादि। ये उसके अपने लिये लाभकारी हैं। इनको स्वार्थ–धर्म कहते हैं। दूसरे करुणा और शक्ति जो अन्यों के लिये लाभकारी हैं। इनको परार्थ–धर्म कहते हैं। धर्मकाय से संभोगकाय की उत्पत्ति होती है। ज्ञान–संभार से पुण्य–संभार का उदय होता है।

२८. ऋत और सत्य

परम सौभाग्य है कि बाल्यकाल से ही देववाणी में दीक्षा मिली। धर्मं चर। ये दो अमृतमय शब्द हैं। धर्म विशाल है। सीमाहीन है। एक से दूसरी श्रेणी, दूसरी से तीसरी श्रेणी। इस प्रकार आरोहण करते नये नये विचार–विमर्श के जगत् का दर्शन, धर्मस्वरूप का प्रतिमान, आत्म–कल्याण, पर–कल्याण का उत्तरोत्तर बोध मन तथा बुद्धि के संतोष तथा सुख का सखा बन गया।

विज्ञान धर्म में निविष्ट है। विज्ञान, प्राचीन तथा वर्तमान, विराट् एवं प्रकाशप्रद है। ज्ञान और विज्ञान में आधुनिक दृष्टि से भेद करें तो एक इन्द्रियातीत, संश्लेषणात्मक, भेद–भावना–विनाशक ज्ञान और दूसरा सांसारिक, इन्द्रिय–गम्य, विश्लेषणात्मक, भेदपूर्ण, क्षण–प्रतिक्षण परिवर्तनशील, अनित्य, स्थूल सूक्ष्म, दूरस्थ समीपस्थ, कराल काल कलनीय, परमाणु से आकाश–गंगाओं तक का तन्त्र भी ज्ञान है। यह आधिभौतिक तथा आधिदैविक है। इसकी सूक्ष्मताओं को पहचानना, इसके नियामक तन्तुओं अर्थात् सिद्धान्तों तक पहुंचना आध्यात्मिक रश्मिपथों का प्रारम्भ है।

यह कैसे सो आज सृष्टि–जनन का वैज्ञानिक इतिहास अवलोकन कर रहा था। पढ़ते–पढ़ते संध्या के मन्त्र, वेदमन्त्र, सामने उपस्थित हो गए। जो वस्तु आज तक कभी स्पष्ट न हुई थी वह वैज्ञानिक पृष्ठभूमि पाकर एक साथ जाज्वल्यमान, देदीप्यमान मूर्त रूप लेकर विद्युल्लता–सदृश स्फुटित हुई। ऋतं च सत्यं चाभीद्धात् तपसोऽध्यजायत। ततो राज्यजायत। इत्यादि।

यह ऋत क्या ? सत्य क्या। अभीद्ध तपस् क्या। ऋत और सत्य अभीद्ध अर्थात् जलते हुए तपस् से उत्पन्न हुए। तत्पश्चात् रात्री उत्पन्न हुई। विषय सृष्टि के जन्म का है। यह अगले मंत्रों से सुस्पष्ट ही है। वहां सूर्य चन्द्रमा आदि के जन्म का वर्णन है। प्रारम्भिक द्रव्य तपस् है। तपनशीलता प्रारम्भिक प्रकृति का प्रमुख लक्षण है। इतना ताप temperature विश्व में फिर कभी नहीं हुआ। इसका द्योतक है अभीद्ध (अभि + इद्ध)। अभि का अर्थ अत्यन्त, इद्ध का अर्थ जलता हुआ। इस जलती हुई तपनशील प्रारम्भिक प्रकृति से क्या उत्पन्न हुआ। एक ऋत तथा दूसरा सत्य। दोनों अद्भुत हैं। इनका वैज्ञानिक अर्थ इनकी व्युत्पत्ति से सुनिश्चित हो जाता है। ऋत शब्द गत्यर्थक ऋ धातु से बना है। इसी धातु से ऋतु पद बना है। ऋतु चलते रहते हैं। कभी स्थायी नहीं रहते। ऋत का अर्थ है गति। सो प्रारम्भिक प्रकृति में गति उत्पन्न हुई। यह प्रारम्भिक प्रकृति जो स्थायी थी सो गतिशील बन गई। १८४,००० मील प्रति सेकंड की गति से चलने लगी। और अभी तक उसी गति से चल रही है। (इसीलिए इसका नाम संसार पड़ा)। जब प्रकृति से गति उत्पन्न हुई तो साथ ही एक और वस्तु का जन्म हुआ। वह थी संसार के निर्माण की प्रथम सामग्री। परिवर्तनशील, अस्थायी संसार में सृष्टि के प्रारम्भ से आज तक केवल यही सामग्री परिवर्तन नहीं हुई। यह स्थिर रही। इसी के कारण संसार का, विश्व का, चांद और तारों का, सूर्यों और नक्षत्रों का अस्तित्व है। अतः इसका नाम "सत्य"। सत्य शब्द सत् से बना है। सत्, अस् से बना। अस् का अर्थ है exist, सत् का existence। सो सत्य हुआ, जो स्थायी रहे, exist करे। ये परमाणु हैं। सृष्टि के प्रारम्भ में दो वस्तुएं बनीं। एक परमाणु, दूसरी गति। इनका स्रोत अभीद्ध तपस्। प्रकाश और ऊष्मा। पर जब गतिशीलता चलती गई तो कुछ करोड़ वर्षों के पश्चात् वह प्रकाश और ऊष्मा इतने बिखर गए कि चारों ओर शीत और अन्धकार छा गया। शीत और अन्धकार–दोनों का प्रतीक रात्री है। दोनों का नाम रात्री है।

अनेक कोटि वर्षों के पश्चात् फिर परमाणु इकट्ठे होने लगे तथा सूर्य चन्द्र आदि प्रकाशमान पदार्थों का सर्जन हुआ। इत्यादि।

कामना तथा प्रार्थना साथ–साथ चलते हैं। जब कामना नहीं तो प्रार्थना किस बात की। दैनिक आवश्यकताओं की कामना समस्त जगत् में व्यापक है। वैयक्तिक आवश्यकताओं से जीवन भरपूर है। व्यक्ति अपना सुख, अपना स्वास्थ्य, अपना वैभव, अपना यश चाहता है। यह नैसर्गिक है। किन्तु कभी कभी यह वैयक्तिक कामना और तज्जय तदाधृत भगवत्प्रार्थना कुछ बड़ा रूप धारण कर लेती है। व्यक्ति अथवा व्यष्टि अकेला नहीं रह जाता। विस्तृत हो जाता है। वैयक्तिक कामनाओं का स्थान सामष्टिक आदर्श, संग्रह का स्थान बलिदान ले लेते हैं। जीवन यज्ञमय हो जाता है।

जैमिनीय–ब्राह्मण नाम के अद्भुत वैदिक ग्रन्थ में लिखा है–केन जुहोति, कस्मिन् हूयते। प्राणेन जुहोति। प्राणे हूयते॥ ह्हवन किससे। हवन किसमें। प्राण से हवन होता है। प्राण में हवन करते हैं ह्र प्राण अथवा जीवन का बलिदान, की आहुति, एक आर्दशरूपी महान् प्राण में कर ही जाती है।

जब व्यक्ति का अपना प्राण पर्याप्त न हो, यज्ञ की अग्नि की ज्वाला मन्द पड़ने लगे, तब प्रार्थना का मार्ग, अशक्तों का शक्तिसम्पादन पथ, अस्फुट अव्यक्त साधन के रूप में उपस्थित होता है।

आदर्श यज्ञाग्नि–ज्वालाओं की रक्षा के निमित्त विश्वचालन–समर्थ दिव्य ज्योति का आह्वान प्रायः मध्यंदिन सायं रात्रि निशीथ की गाथा बन जाता है। आदर्श चलता है। वृध्दि को प्राप्त करता है। एक ओर शारीरिक, दूसरी ओर मानसिक साधना, आध्यात्मिक निष्पादनव्रत की ऊष्मा में ठण्डी पड़ जाती है।

परोक्ष–प्रिया वै देवाः। प्रत्यक्ष–प्रिया वै मनुष्याः। देवताओं के कार्य परोक्ष अर्थात् आंखों से परे होते हैं, वे दिखाई नहीं पड़ते। केवल मनुष्यों के कृत्य प्रत्यक्ष अर्थात् आंखों के सामने मूर्तरूप में उपस्थित होते हैं।

आदर्श स्वप्न हैं। केवल रात्रि के नहीं। दिन के भी। रंगबिरंगे, चितकबरे, सरस, सानन्द। आकर्षक इतने कि सामान्य जीवन की क्रियाएं फीकी पड़ जाती हैं।

भारत माता एक विशाल ज्योति है। ऐतिहासिक तथा भौगोलिक सीमाएं ऋषियों महर्षियों तपस्वियों आचार्यों ने बांधी हैं। मानव जाति की सर्जना विवर्तना की पराकाष्ठा तथा परम पावन ओज की गर्जना, समुद्र–सीमाओं तथा सागर–घोष के सदृश दूर–दूर–गामिनी तथा रोम–रोम–हर्षणी। किन्तु इन सीमाओं में किसने रमण किया, इस घोष को किसने आत्मसात् किया। किसने देश देशान्तरों के इतिहासों का साक्षात्कार किया। और यत्रतत्र सर्वत्र भारत के संदेश की व्यापिता का कौन साक्षी बना। भारत का, शिखरारोहण का चमत्कार देखकर, फिर शनैः शनैः अवरोहण, पतन देखकर किसका हृदय अवसन्न हुआ, बैठ गया। शास्त्राध्ययन से फिर स्फूर्ति आने लगी और नवीन भविष्य दृष्टिगोचर होने लगा।

यह पिछले ४०–५० वर्षों की आख्यायिका है। जो स्वयं दर्शन देश किया वह दर्शन को भी हो। यदि अकेला रह गया तो कराल काल भक्षण कर लेगा। देश को दर्शन कैसे हो सो भी सुव्यक्त है। स्थान–स्थान पर जाऊं। जन–जन से मिलूं। भारत माता का संदेशहर्ता बन जाऊं। जो मधु–संग्रह किया है उसका आस्वादन ग्राम–ग्राम को हो।

अब तो भारत स्वतन्त्र है। फिर भारतीयता को हानि क्यों, ग्लानि क्यों। इसकी समृद्धि क्यों नहीं। इसकी श्री–वृद्धि गौरव ख्याति क्यों नहीं। यह प्रहेलिका है। निष्ठुरा, क्रूरा, प्रचण्डी, घोरा प्रहेलिकामयी विडम्बना राष्ट्र के समस्त सूत्रों को समेट कर भारत माता को जकड़े खड़ी है। दोनों कर प्रार्थनाबद्ध हैं। मन बुद्धि आत्मा ऊर्ध्वोन्मुख होकर भगवान् के चरणों में आशिष् मांगते हैं–वरदान दो, भगवन् अपना बनाओ। देववाणी का दीपक बुझ रहा है। इसमें तेल बन कर भर जाऊं। देववाणी का प्रकाश पूर्ववत् दिश दिशान्तर में प्रसृत हो। इस पुण्यभूमि के सुपुत्रों की आत्मा प्रदीप्त हो, हीनंमन्यता दूर हो। पुनरपि यह पुण्यभूमि संसार की यात्राभूमि, तीर्थभूमि, गुरुभूमि बने। यहां से ब्रह्मघोष शंखध्वनि सहित घोषित हो। आसुरी तामसी प्रवृतियों का दमन हो। उदात्त उज्ज्वल भावनाएं भारत देश को समलंकृत करें।

प्रार्थना में भी बल चाहिए। यदि दुर्बल प्रार्थी हो तो उसकी प्रार्थना सबल कैसे होगी। प्रार्थी का कर्तव्य है कि प्रार्थना के अनुकूल ही बल का संचय करे, सो प्रतीक्षा में हूं। मधुमक्षी को देखूं कि इसने मधुसंग्रह करना कैसे सीखा। जैसे मधुभरे पुष्प चारों दिशाओं में फैले हैं क्या वैसे ही बलभरे स्रोत इधर उधर बिखरे नहीं पड़े। हां होंगे, अवश्य होंगे। कहां–कहां, कौन–कौन से। एक–एक बिन्दु बल संग्रह करके अपना छत्रा भर लूं, भारत माता की गोद भर दूं। प्रार्थना का बल भक्ति। हृदय की सत्यता। अनन्यता। अविच्छिन्नता।

पर प्रार्थना में, अकेला मैं नहीं। अग्नि साक्षी है, इन्द्र साक्षी है, मरुद्गण साक्षी हैं, द्यौष्पिता पृथिवी माता साक्षी हैं। मैं अपने लिए क्या मांगू। मेरी कामना देश की सामूहिक कामना है। मैं तो प्रतीक–मात्र हूं—भारत का, ऋषियों का, दार्शनिकों का, इतिहास की विभूतियों का। और फिर भी शारीरिक रूप से अकेला हूं॥

दिल्ली ०८.०३.१९६१.

२९. स्मृति और महिमा

गंभीर गुफा,
प्रकाशहीन गह्वर,
अन्धकूप,
मैं तुम्हारा दीपक हूं।
आहुति दो अपने रहस्यों की,
शरणागत शोकों की,
तपस्वी जीवन की॥

***

मैं तुम्हारी निःश्रेणी हूं
मुझे अन्दर की झांकी लेने दो।
मेरी झांकी में तुम्हारे रहस्य
अपना प्रतिबिम्ब देख पाएंगे॥

***

मुझे प्रवेश दो
शिशिर का वात मुझे काट रहा है।
मेरी ज्वाला को बुझाने लगा है।
रक्षा करो
शरणागत हूं॥

***

तुम्हारी गम्भीरता शून्यमयी है।
तुम्हारी ऊष्मा का कोई पात्र नहीं।
प्रवेश दो।
मैं तुम्हारी गम्भीरता नापूं।
तुम्हारी ऊष्मा मुझे पाकर कृतकृत्य हो।
अन्धकार भाग पड़े।
संसार तुमको पहचाने।
तुम अज्ञात न रहो।
तुम्हारी गाथाएं गाई जाएं।
चारों ओर अविच्छिन्न स्नेहधारा चले॥

***

समस्त जीवन, सब का जीवन
एक सांचे में नहीं ढला।
समस्याएं भिन्न-भिन्न हैं।
समस्यापूर्ति के मार्गों की दिशा भी एक नहीं॥

यदि उपहार छोटा हो, अपर्याप्त हो
और मैं उसको स्वीकार कर लूं
लाभ ही तो है।
अल्पोपहार दीर्घयात्रा का प्रारम्भ है।
दीर्घयात्रा का साहचर्य लम्बा होगा
घनिष्ठतर होगा
और एवं महत् साफल्य और सन्तोष का साधन बनेगा॥

यदि मार्ग का परिवर्तन हो
तो क्या वह कुमार्ग-गमन होगा। नहीं।
मार्ग-परिवर्तन वैफल्य तथा पराजय से आत्मरक्षा है।
मिथ्याभिमान तथा मूढ दर्प को
पुराने मार्ग पर लड़खड़ाते छोड़ देना है॥

परस्पर सखाभाव बनाए रखना
उद्देश्यों का उद्देश्य है।
सखाभाव आज भी काम आएगा, कल भी।
आज के उद्देश्यों का सहायक होगा
और कल के उद्देश्यों का भी।
और कल के उद्देश्य आज से
महत्तर और विशालतर होंगे॥

खिड़की खुली, दर्शन हुए
नववसन्त क्रीडा के
नवयौवन-लीला के॥
उत्तरी देशों का सम्राट् शिशिर घबरा गया।
क्षुद्र खिड़की की यह धृष्टता।
उत्तरी ध्रुव से हिमरज की आंधी चली,
खिड़की बन्द हो गई
वसन्त और यौवन मुरझा गये॥

आज शिशिर-जयन्ती है।
इसको मनाएं।
वसन्त क्रीडा और यौवनलीला की परिसमाप्ति करें।
द्वार और खिड़कियां बन्द करें।
जीवन के उल्लास को नमस्कार॥

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भूत की मधुर स्मृतियों
भावी की मधुरतर आशाओं को
हम आज कुचलें॥

कोई विमान पूर्व की ओर।
कोई विमान पश्चिम की ओर।
चालक उनको ऊपर चढ़ाता
और नीचे उतारता है॥
मैं भी चालक हूं।
मेरा जीवन मेरा विमान है।
यह पश्चिम को जाता, पूर्व को नहीं।
देखो यह नीचे चला
नीचे चला, नीचे चला।
फिर भी धरती को नहीं छू पा रहा।
कहीं ऐसा तो नहीं
कि धरती भी नीचे उतरती जा रही हो॥

***

मैंने सुवर्णपीठ से पांव नीचे रखा।
मुकुट को झटका लगा।
वह कूद पड़ा।
और धूलिक्रीडा में मग्न हो गया॥

***

मैं भी साथ जा मिला।
पलकों पर धूलि, कानों में धूलि।
अङ्ग-प्रत्यङ्ग धूलि-धूसर॥

***

मेरी महिमा भाग निकली।
भाग निकली तो मुझे क्या।
धूलि-लीला से उसकी क्या तुलना॥

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मेरे पुराण परिचारक मरुवात ने
वात्याचक्र चलाया
और मुझे सुवर्णपीठ पर प्रतिष्ठापित किया॥
किन्तु मैं सुवर्णपीठ को शोभायमान करना ही भूल गया था।
मेरी स्मृति मेरी महिमा की सखी थी।
वह उसी के साथ भाग निकली थी॥

स्मृति और महिमा
आकाश तथा धरातल की मिलनरेखा पर
सुवर्णपीठ के परम दु:ख के अवसान के
महोत्सव की प्रतीक्षा में खड़ी थीं॥

मुकुट ने प्रायश्चित्त किया।
शिर पर पुनरारूढ हुआ।
स्मृति तथा महिमा ने मुझे आलिङ्गन किया।
प्रजा ने घी के दीपक जलाए
और मैं फिर सम्राट् बन गया॥

भगवन् तुम्हारा उपहार
यह तुम्हारा अपना चोला।
मेरा अस्थिपञ्जर जगमगा उठा है।
इसकी प्रभा ने मेरी सततानुयायिनी छाया को उड़ा दिया है।
मैं अब जनता का नहीं रहा॥

जनता नहीं पहचान पाई
कि यह तुम्हारा उपहार है।
भीतहृदया व्याकुलित-मनस्का
कम्पित-हस्ता स्खलितपदा जनता
मेरी वेषविडम्बना पर
उपहासों की झड़ी बरसाने आई है।
भगवन् क्या इसमें भी तुम्हारी ही प्रेरणा नहीं है।

झड़ी लगी।
चोला चिपक गया।
अस्थिपञ्जर हरा हो गया।
जनता ने साष्टांगवृत्ति का आश्रय लिया।
अब मैं फिर जनता का बन गया॥

प्रवेश दो।
संकोच छोड़ो।
यह धधकती ज्वाला न रुकेगी।
इसका ताण्डव तुम्हारे प्रांगण में होगा।
शिलामयी भित्तियां हिल जाएंगी।

ज्वाला के रूप में स्वयं भगवान् पधारे हैं।
उठो साष्टांग करो।
तुम्हारी अनादि काल की प्रतीक्षा की
यह अवसानघड़ी है॥

३०. एशिया का हृदय भारत

हम भारतवासी हैं, इसलिए हमारे लिए यह स्वाभाविक है कि हम जानना चाहें कि भारत का एशिया में अथवा संसार में क्या स्थान रहा है।

स्वतन्त्रता के पश्चात् भारत अपने आप को पहचानना चाहता है। अपने सहयोगियों, शिष्यों, भक्तों और अनुयायियों के जानने से भारत में पुनः स्फूर्ति उत्पन्न होगी। जो हमारे कल के मित्र थे, जिनका इतिहास हमारे प्रति अगाध श्रद्धा से भरपूर है, वे भविष्य में भी हमारे साथी बनेंगे।

पिछली शताब्दियों में भारत अपने पड़ौसियों और साथियों को भूल बैठा। धीरे–धीरे हमारे भूमार्ग बंद होते गए और हमारे सम्पर्क टूटते गए। १०३६ के पश्चात् चीन का भूमार्ग बन्द हो गया। १०३६ तक चीनी श्रद्धालु यात्री, विद्वान्, व्यापारी, राजदूत आदि भारत आते जाते थे। मध्य एशिया और तुर्किस्तान में संस्कृत सीखने के लिए विशेष विद्यालय थे। भारत आते समय चीनी यात्री और राजदूत इन विद्यालयों में संस्कृत की शिक्षा प्राप्त करते थे। भारतीय भाषा सीख कर भारत में आकर अपने निवास से पूर्ण लाभ उठाते थे।

१०३६ के पश्चात् भूमार्ग बन्द हो गए। सांस्कृतिक आदान–प्रदान ढीला पड़ गया। चीनीयों ने ग्यारहवीं शताब्दी से उन्नीसवीं शताब्दी के अन्त तक भारतीय साहित्य की अप्राप्ति के कारण स्वयं टीकाएं लिखनी प्रारम्भ कीं।

इसी प्रकार धीरे–धीरे जल–मार्ग भी बन्द होते गए। १२वीं शताब्दी में भारत के शिथिल हो जाने पर लंका ने हमारा भार अपने ऊपर लिया और म्यान्मार्, मलाया, थाई, कम्बुज, लाव, वियतनाम का आचार्यत्व ग्रहण किया।

१४९८ में वास्को दा गामा समुद्र मार्ग से भारत पहुंचे। इस समय भारतीय व्यापारी चीन से लेकर अफ़्रीका तक फैले हुए थे। इनके हाथ में समुद्र का पर्याप्त व्यापार था। वास्को दा गामा ने पूर्वी समुद्रों के इतिहास में एक अनोखी बात की। ये अपने साथ चार तोपें लाए। और तोपों के साथ पोप महाशय का आदेश और अनुमति लाए, कि समुद्रों में जो भी कोई अन्य मतावलम्बी दृष्टिगोचर हो उसको तोपों से उड़ा दो। वास्को दा गामा ने पूर्णतया इस आदेश का पालन किया। केवल उन्हों ने ही नहीं उनके उत्तराधिकारियों ने भी यही आचरण किया। परिणाम यह हुआ कि पूर्व का समुद्री व्यापार धीरे–धीरे हमारे हाथों से निकल कर पुर्तगाली, स्पेनी, डच, फ्रेंच और अंग्रेजों के हाथ में पहुंच गया। एक ओर हिमालय और दूसरी ओर अगाध समुद्र पहिले ही यातायात में कुछ प्रोत्साहक न थे। जो भी इनको पार करना चाहता था उनको अदम्य साहस और प्रचण्ड कष्टों का सामना करना पड़ता था। किन्तु अब तो साहस और कष्ट भी भारत का साथ छोड़ बैठे। राजनैतिक बाधाओं और दासता ने भारत को विशाल कारावास बना दिया। कोई भी राष्ट्र ऐसी स्थिति में अपने मित्रों और सखाओं, शिष्यों और भक्तों को बहुत समय तक स्मरण नहीं रख सकता।

हमारे पंडितों ने नियम ही बना दिया कि समुद्र पार करना पातक है। यदि कहते कि घातक है अधिक सच होता।

पिछले दो सौ वर्षों में हमारे विजेताओं ने एक नया शिक्षा–क्रम आरम्भ किया। इस शिक्षा का केन्द्र–बिन्दु अथवा दृष्टि–बिन्दु इंग्लैंड बनाया गया, भारत नहीं। हमको इंग्लैंड के विस्तार और साम्राज्य का अध्ययन करना पड़ा। इंग्लैंड का गौरव और गरिमा, बल और साहस, बुद्धि और पराक्रम, हमारे मस्तिष्क में अंकित किया गया। हमने इसको सत्य माना और लगभग स्वीकार भी किया। केवल कभी–कभी आत्म–सम्मान की भावना उठ खड़ी होती थी। परन्तु इस भावना के पीछे भारत के विशाल साहित्य और इतिहास की शक्ति अभी जागृत नहीं हुई थी।

जैसे अंग्रेजों ने भारत को अपने पंजों से दबोचा, वैसे ही डच लोगों ने जावा, सुमात्रा आदि द्वीपों को, तथा फ्रेंच लोगों ने कम्बुज आदि देशों को अपने हस्तगत किया। चीन, कोरिया और मंचूरिया आदि में भी पाश्चात्य व्यापारी पहुंचे। एक ओर पश्चिम देशों की

विजय–लोलुपता और दूसरी ओर उनके विद्वानों की जिज्ञासा ने काम किया। पूर्वी देशों के सम्बन्ध में स्थान–स्थान पर गवेषणा आरम्भ हुई और यूरोप तथा अमरीका के इतिहासकारों, भाषा–विशेषज्ञों, धर्म और सम्प्रदाय अन्वेषणकर्ताओं ने एशिया पर विशाल साहित्य प्रस्तुत कर दिया। इस में यत्र–तत्र–सर्वत्र भारत की झलक दिखाई देने लगी।

कहानी बहुत लम्बी है, जटिल है। अंशतः अस्पष्ट और दुरूह है। किन्तु फिर भी सामान्य रूप–रेखा निर्विवाद और उज्ज्वल है कि एशिया के अनेक देशों में जीवन–रूपी रुधिर, भारत–रूपी हृदय से शताब्दियों तक बहता रहा है। शताब्दियों तक सम्बन्ध–विच्छेद होने पर भी यह जीवनधारा इन देशों में किसी न किसी रूप में अभी तक बह रही है। २०वीं शताब्दी में कई नए पाश्चात्य प्रभाव इस जीवन–धारा का शोषण करते जा रहे हैं। भारत भी स्वयं इन्हीं पश्चिमी प्रभावों में अपने आपको खो रहा है। यदि भारत संभले, यदि भारत गांधी जी के संदेश को जाने और अपने रूप को हाथ से न खो बैठे तो इस वैज्ञानिक युग में विज्ञान की सेवा और शुश्रूषा करता हुआ भी, विज्ञान की दानवता का अपनी आध्यात्मिकता से अनुशासन और दमन करता हुआ, संसार के लिए, मानव–जाति के लिए एक नए कल्याण के संदेश का वाहक और दूत बन सकता है।

यदि संक्षेप करें और इधर उधर दृष्टि न डालें, एक क्षण के लिए किसी बात पर अपने मन को, अपनी दृष्टि को बांध दें तो यह देखना और जानना सरल हो जाएगा कि एशिया का कोई भी देश भारत को नहीं भूला है। एक ओर फिलीपाइन और जावा के पर्वतों की जंगली निरक्षर जातियां, दूसरी ओर जापान से लेकर तुर्की तक की साक्षर जातियां, भारत को किसी न किसी स्वरूप में अब भी स्मरण करती हैं। स्वतन्त्र भारत एशिया के विभिन्न देशों में अपने राजदूत भेज रहा है। ये राजदूत नए भारत की नयी आंखें हैं। किन्तु इन आंखों में इतिहास की ज्योति नहीं। ये न भारत को जानते हैं और न इन देशों को। भारत को नए प्रकार के दूतों की आवश्यकता है। ये राजनैतिक पत्र–व्यवहार, भोजों और स्वागतों में अलिप्त जन होंगे। इनका कार्यक्षेत्र एशिया के देशों की जनता के हृदय–पटल होंगे। चीन, मोंगोल, लंका और कम्बुज भारत के परम गुह्य आध्यात्मिक तत्त्वों से ओत–प्रोत हैं। साइबीरिया, ईरान और तुर्की, अरब और मिश्र पंचतन्त्र की कथाओं से मुग्ध हैं। बालक और बालिकाएं, तरुण और जराजीर्ण जन भारत के नीतिशास्त्र के अभी तक भक्त हैं। अनवारे–सुहेली, कलीला–व–दिम्ना, फारसी और अरबी जगत् के अध्यापक और मनोविनोदक हैं।

बोर्नियो के दूरतम भाग कोताई के राजा के गले में गणेश की स्वर्णमयी अंगुष्ठमात्र नन्ही सी मूर्ति बोर्नियो के प्राचीन इतिहास की घोषणा कर रही है। इसी कोताई राज्य में चौथी शताब्दी के याज्ञिक स्तूप मिले हैं, जिनमें महाराजा मूलवर्मन् का वर्णन है। इन्होंने राजसूय यज्ञ किया और दक्षिणा–स्वरूप बीस सहस्र ब्राह्मणों को स्वर्ण–मण्डित–शृंग गायों का उपहार दिया। यह शिलालेख केवल एक महाराजा की कृति का लेख नहीं किन्तु भारत और एशिया के जीवन का अभिलेख है। इस प्रकार की सैंकड़ों, सहस्रों और लाखों छोटी बड़ी वस्तुएं एशिया भर में फैली पड़ी हैं। बोग़ज़कोई नामक स्थान से आज से साढ़े तीन सहस्र वर्ष पूर्व के राजाओं की संधियां प्राप्त हुई हैं जिन में राजाओं ने इन्द्र, मित्र और वरुण की शपथ खाकर आपस में सन्धि की है। बोग़ज़कोई तुर्की में है।

हम एशिया के इतिहास को अंग्रेज़ों की दृष्टि से पढ़ना बंद करें और अपनी दृष्टि से पढ़ना आरम्भ करें। इतना ही नहीं यदि हम मूल अभिलेखों का स्वयं परिचय प्राप्त करें, उनकी लिपि और भाषाएं सीखें, उनका निर्वचन भी स्वयं करें तथा पाश्चात्य भाषाओं का सहारा लेते हुए भी उनपर निर्भर न रहें और इन देशों की प्राचीन, मध्यकालीन और अर्वाचीन भाषाओं और अभिलेखों, प्रशस्तियों और मूर्तियों, धर्म और दर्शन को अपने साथ तुलना करते हुए देखने, जानने और बूझने का यत्न करें, तो एशिया का एक नया स्वरूप हमारे सामने उपस्थित हो जाता है।

इस रूप में अपनी–अपनी स्थानीय विशेषताएं तो रहेंगी ही, किन्तु इस रूप में भारत का सहयोग कहां और कैसे रहा, इसकी नई झांकी मिलेगी। कई बार तो अंग्रेज़ी भाषा और अंग्रेज़ी भाषा के उच्चारणों को छोड़ने मात्र से ही भारत और अन्य स्थानों के सम्बन्ध एक नया वैभव धारण कर लेते हैं। अद्भुत और अचिन्त्य एकता उपस्थित हो जाती है। Tigris का मूल प्राचीन फ़ारसी नाम "तिग्रा"

है। राजा Cyrus साइरस नहीं, राजा कुरु है। Oxus ओक्सस नहीं प्राचीन पौराणिक वक्षु है। उज़बेकिस्तान में अभी तक वक्षु नाम उच्चरित होता है। बगदाद का इतिहास देखें तो आश्चर्य और आनन्द से मनुष्य विस्फारित नेत्र हो जाता है। यह तो भगदत्त है। जिस को अंग्रेज़ साइबीरिया उच्चारण करते हैं और हम अंग्रेज़ों के शिष्य उसका अनुकरण करते हैं, वह शब्द उस देश में जाकर 'शिबिर' उच्चरित हुआ मिलता है। उस देश के लोग रहते भी शिबिरों में हैं, घरों में नहीं, झोंपड़ियों में नहीं। हमारे लिए तो यह नाम सार्थक है। इसी प्रकार कम्बोडिया उच्चारण अंग्रेज़ी द्वारा दूषित हुआ है। इस देश के निवासी अपने देश को 'कम्बुज–राष्ट्र' कहते हैं, कम्बोडिया नहीं।

भारत के अनेक प्रतीक हैं। इन प्रतीकों की भी संख्या नहीं की जा सकती। एक–एक प्रतीक के नाना प्रकार हैं, नाना परिमाण हैं और विभिन्न रंग–रूप हैं। ये प्रतीक जहां कहीं भी मिल जाएं वहां ही भारत के सम्बन्धों के अकाट्य प्रमाण बन जाते हैं। यदि एशिया के किसी नगर की छोटी सी गली में छोटा सा कोई कमण्डलु मिल जाए, तो मन मुग्ध हो जाता है। छोटा कमण्डलु सैंकड़ों और सहस्रों वर्षों के इतिहास को जागृत कर देता है। कमल का आसन, योग और योग की साधनाओं और तपस्याओं का प्रतीक है। एशिया की महती गोबी नामिनी मरुस्थली के छोटे बच्चे और कोसों दूर विख्यात महामल्ल गरुड के पंखों के समान अपने बाहुओं को हिलाते हुए मल्ल–युद्ध में प्रवेश करते हैं। इनसे पूछो तो ये बतलाते हैं कि मल्ल–युद्ध में प्रवेश करने से पूर्व हम गरुड का आह्वान करते हैं। जिस प्रकार गरुड नागों को विध्वंस करते हैं उसी प्रकार मल्ल–युद्ध में हम भी अपने शत्रु का विध्वंस करेंगे। गोबी मरुस्थली से जावा तक गरुड का महत्त्व और वैभव आज भी दृष्टि–गोचर होता है। राजा अथवा आधुनिक परिभाषा में राष्ट्रपति इस लोक में विष्णु का प्रतिनिधि है। तथा विष्णु का वाहन गरुड है। इसलिए इण्डोनीसिया में राष्ट्रपति सुकर्ण ने नए विमानों का नाम गरुड रखा।

लांग वाली धोती भी भारत का प्रतीक है। थाई और कम्बुज देश के राज–परिवारों में अभी तक घुटने तक की लांग वाली धोती बांधते हैं। 'ओं हूं फट् स्वाहा' का एक समय एशिया में एकछत्र राज्य रहा है। पर्वतों के शिखरों पर, भूमि की प्राकृतिक और कृत्रिम गुफाओं में, गधों, घोड़ों और हाथी की सवारी करते हुए, नदियों और नालों के तटों पर, मंदिरों और झोंपड़ियों पर ओं हूं फट् स्वाहा का जप अथवा ऊंची ध्वनि से घोष–नाद अनेकों शताब्दियों और सहस्रों लाखों लोगों के जीवन का प्राण और आशा बना हुआ था।

एशिया की यात्रा तीर्थ–यात्रा है, आलंकारिक रूप में नहीं किन्तु वास्तव में। कृष्ण सागर (Black Sea) के तटों पर १९वीं शताब्दी के अन्त तक सुभाषित–रत्न–निधि के सुभाषितों का पाठ हुआ करता था। काश्यप–सागर (Caspian Sea) के तटों पर पुराणों की गाथाएं इस शताब्दी के आरम्भ तक श्रद्धापूर्वक ज्ञान के पिपासु मुलतान और रावलपिण्डी के जोगियों से सुना करते थे। जोगी रामदास के हाथ की अनुकृति की हुई पद्म–पुराण की मूल प्रति का चित्र मैं स्वयं लाया हूं। छिंगिस ख़ान की राजधानी काराकोरम से ८वीं शताब्दी के तीन चार अंगुल लम्बे पक्की मिट्टी के बने हुए स्तूपों पर संस्कृत के श्लोक ठपों से अंकित किए गए हैं। ये स्तूप मेरे पुत्र डाक्टर लोकेश चन्द्र भी काराकोरम से लाए हैं। उत्तर कोरिया में वज्रगिरि नामक पर्वत पर संस्कृत–मिश्रित भाषा बोलने वाले साधुओं का विहार था। वैदिक यज्ञ के समान 'हां' के लिए 'ओं' का प्रयोग करते थे। किसी कठिनाई का सामना करना पड़े तो 'तारा माता' को स्मरण करते थे।

वर्तमान भारतीयों को ये बातें कल्पना प्रतीत होंगी। यह कल्पना केवल आपकी और मेरी नहीं। यह भारत के सहस्रों वर्षों के इतिहास की रचना है। इसकी पृष्ठ–भूमि को मानव–कल्याण और सत्यान्वेषण करने वाले आचार्यों तथा सिद्धों ने बनाया है। इनकी कल्याण–कामना इतनी निःस्वार्थ और व्यापक थी उसने संसार को अपना बना लिया और वह स्वयं संसार की बन गई॥

३१. चीन में बौद्ध धर्म की खोज

(२७.५.१९५६ को आकाशवाणी से भाषण)

भगवान् बुद्ध के परिनिर्वाण को २५ शताब्दियां हो चुकी हैं। इन शताब्दियों में बुद्ध भगवान् का सन्देश कहां कहां पहुंचा इसका अन्वेषण करने के लिए हमने एशिया के अनेक देशों का भ्रमण किया है। इन देशों में चीन का बहुत ऊंचा स्थान है। आइए आज आपको अपने साथ चीन ले चलें। यदि और कुछ नहीं तो वहां के पुराने बौद्ध मन्दिरों और स्मारकों के ही दर्शन करेंगे और उनसे अनुमान लगायेगें कि भूतकाल में समस्त चीन राष्ट्र में बुद्ध–धर्म की कितनी गहरी छाप पड़ी थी। जो कहानी प्राचीन स्मारक बताते हैं उस कहानी का विस्तार चीनी साहित्य से मिलता है।

हम ऐतिहासिक क्रम को न लेकर अपनी यात्रा क्रम को ही आज की बातचीत का आधार बनायेगें।

यह षड्–बोधि–वृक्ष मन्दिर है। काण्टोन नगर का प्राचीनतम स्मारक है। देखिए द्वार पर भिक्षु क्वाङ् मिङ् हमारा स्वागत करने आए हैं। १४१४ वर्ष पूर्व इसका निर्माण हुआ था। एक सहस्र वर्ष पूर्व भारतीय पंडित बोधिवृक्ष का पौधा लाए थे। उसकी सन्तान इस मन्दिर में फल–फूल रही है। मन्दिर सात भूमि ऊंचा है। सातवीं भूमि पर लगा हुआ धातु स्तम्भ पर्याप्त प्राचीन है। कितना प्राचीन है यह निश्चय करना कठिन नहीं। इसपर लिखी हुई भारतीय सिद्धम् लिपि से अनुमान किया जा सकता है कि यह सातवीं आठवीं शताब्दी का होगा। इस मन्दिर का वैभव कभी अनुपम रहा होगा। आज केवल चार पुजारी शेष हैं। मन्दिर में प्रवेश करते ही हास्य–शील तुन्दिल मूर्ति के दर्शन होते हैं। ये भावी मैत्रेय बुद्ध हैं। इनके आगे क्वान्–यिन् अर्थात् अवलोकितेश्वरी की मूर्ति है। इनकी चमक दमक आकर्षक ही नहीं कलापूर्ण भी है।

काण्टोन के इस प्राचीन मन्दिर के दर्शन करने के पश्चात् अब बीच में न ठहर कर सीधे पेइ–चिङ् चलते हैं। एक सहस्र वर्षों से पेइ–चिङ् चीन की राजधानी है। इसकी स्थापना और समृद्धि मोंगोल सम्राटों ने की थी। कभी पेइ–चिङ् बौद्ध मन्दिरों से भरा हुआ था। इनमें से युङ्होकुङ् मोंगोल बौद्ध धर्म का परम केन्द्र रहा है। यहां बुद्ध बोधिसत्त्व अर्हत् धर्मपाल आदि आदि की छोटी और बड़ी नाना प्रकार का पीतल और कांसे की मूर्तियां ढाली जाती रही हैं। यहां भोट और मोंगोल साहित्य के लाखों पृष्ठ अनुवाद हुए और छपे हैं। एक समय था जब चीन के सम्राट् हेम–वर्ण पालकियों से उतर कर रत्नाभूषित परिवार और मन्त्रिमंडल के साथ युङ्होकुङ् की राजाश्ममयी सीढ़ियों पर चढ़ते थे। और जिन मूर्तियों का उन्होंने मन्दिर को स्वयं दान दिया था, उनकी आराधना और उपासना करने के लिये घंटो बिताते थे। यह वही युङ्होकुङ् है जहां महारानियां शान्ति सान्त्वना पाने के लिये आती थीं। पिछले ५०, ६० वर्षों में युङ्होकुङ् की सम्पत्ति, साहित्य, मूर्तियों और चित्रों को विदेशियों ने, चोरों, डाकुओं और नास्तिकों ने भरसक लूटा है किन्तु फिर भी सोलह विशाल भवन अद्भुत और अपूर्व पूजा सामग्री से भरे हैं। यह ऐतिहासिक मन्दिर है जहां नव वर्ष तथा अमावस्या और पूर्णिमा के पर्व दिनों पर नेपाल के गोधूम–वर्ण वामन आकृति गोरखे, ल्हासा के भोटिये, कोकोनोर झील के ताङ्गुत्, उर्गा के मोंगोल, बेकाल झील के बुर्यात् और वॉल्गा नदी के काल्मुक अपनी श्रद्धांजलि चढ़ाने आते थे। कभी युङ्होकुङ् का बुद्ध भाण्डागार चीन का गौरव था। आज यह रिक्त पड़ा है। सम्राट छ्येन्–लुङ् ने अपने शिला–लेख में लिखा है–"हमने इस स्थान को जेतवन का रूप दिया है। हमने मन्दिरों के भवनों को शुद्ध और अवदात आचार के भिक्षुओं से बसाया है। हमारे पूज्य पिता धर्म–भक्त थे। वे निर्वाण–समाधि और अनुत्तर–सम्यक्–सम्बोधि प्राप्त कर चुके हैं। . . . पितृवर, प्रेम के मेघों से आच्छादित, माधुर्य के अवश्याय–बिन्दुओं से विभूषित, तथा चिन्तामणि प्राप्त करके आप निर्वाण के महासागर में प्रवेश कर गये हैं इत्यादि इत्यादि" यह शिलालेख १९०१ वि. के दसवें मास में उत्कीर्ण कराया गया था।

पेइ–चिङ् के बौद्ध स्मारकों में महाकाल मन्दिर और भिक्षुणी मन्दिर का विशेष स्थान है। भिक्षुणी मन्दिर में ५३ भिक्षुणियां निवास करती हैं। महाकाल रुद्र–स्वरूप और नितान्त कृष्ण–वर्ण हैं। इनकी मूर्ति के दोनों ओर १२ प्राणी हैं। ये सब काले रंग के हैं। महाकाल, यम और यमान्तक की पूजा शैव धर्म का अंग थी। शैव तन्त्र के साथ इनका प्रवेश चीन तिब्बत मोंगोल आदि में हुआ था।

आइए अब पेइ–चिङ् से बाहर चलें। आठ दस घंटे रेल की यात्रा करने के पश्चात् उत्तरवेइ–वंश की पुरानी राजधानी ता–तुङ् है। ता–तुङ् से दस बारह मील पश्चिम की ओर वू–चाओ नदी है। इसके साथ–साथ भित्ति के समान साठ हाथ ऊंचा पर्वत–कूट है जो रेतीले पत्थर का बना है। पत्थर के स्तर क्षैतिज हैं। इन्हीं पत्थर के स्तरों में से युन्–काङ् की विश्व–विख्यात गुफाओं की खुदाई हुई है। हमको युन्–काङ् की गुफाओं के निर्माण की तिथि का पता है। अनेक मूर्तियों पर जीर्णोद्धारकों के हाथ नहीं लगे और वे इतनी अच्छी दशा में हैं कि स्वयं अपनी कहानी बता सकती हैं। अफगानिस्तान की सीमा पार बामियान् की गुहाओं में तथा युन्–काङ् की शैली में पर्याप्त सादृश्य है।

बामियान् से तुरुष्क प्रदेशों में होते हुए, भारत की कला युन्–काङ् तक पहुंची और युन्–काङ् से आगे कोरिया और जापान में पहुंची। इसमें सब ऐतिहासिकों का ऐकमत्य है। चीनी इतिहास की साक्षी है कि थोपा नाम की तार्तार् जाति ने ४४३ विक्रम में बेकाल झील से लेकर उत्तर–पश्चिम सीमा तक चीन पर विजय पाई। इन्होंने वेइ नाम के वंश की स्थापना की। चीन के इतिहास में प्रथम थोपा सम्राट् श्येन्–वन्–ती ने बुद्ध–धर्म को समस्त राज्य का धर्म घोषित किया। सम्राट् वन्ती ने युन्–काङ् का कार्य आरम्भ किया। युन्–काङ् की कला चीन की जागृति का प्रतीक है। केवल राजकुल ही नहीं किन्तु समस्त राष्ट्र इस कला से प्रभावित हुआ है। युन्–काङ् उज्ज्वल दीप है जो छठी शताब्दी से आज तक अपना प्रकाश अनेक दिशाओं में फैलाता आ रहा है। युन्–काङ् में इतिहास जीता जागता प्रतीत होता है। यहां वह गंगा बह रही है जिसमें भूत और वर्तमान मिल जाते हैं।

युन्–काङ् की गुहाओं की कहानी धर्म–विजय और प्रकर्ष की कहानी है। बुद्ध–धर्म से चीनी क्षितिज की सीमाएं फट गईं। दर्शन के नये सूर्य और प्राणों के नये वात–प्रवाह प्रकट हुए। सामान्य मानव पशु जीवन के स्तर से ऊपर उठा।

जीवन और श्रद्धा का संचार युन्–काङ् की कला की विशेषता है। एक और बड़ी विशेषता है कि यहां आभूषणों का अभाव है। उपासकों के मुख पर श्रद्धा की अगाध भावना अंकित है। शान्ति और आध्यात्मिक आनन्दों के मिश्रण से कलाकार ने अपने आप को अमर बना दिया है। कहीं–कहीं थोड़े से स्थान में अतिमात्र संख्या में मूर्तियों का एक दूसरे से सट कर बनाना भी शोभालंकार है। चाहे उपासक हो चाहे बोधिसत्त्व हो इनमें जीवन और प्राण हैं।

चीनी कवि ने सच लिखा है कि शिलाएं भी स्वयं बुद्ध की पदवी तक पहुंच गईं और संसार के जीवन को सुखमय बनाने में सिद्ध हुईं।

प्रभूतरत्न ने शाक्यमुनि को अपने आधे राजासन पर बिठाया और पुण्डरीक–सूत्र उपदेश करने की प्रार्थना की, इसका चित्रण अद्भुत है।

जिन वामनों ने अपने बाहुओं पर छत्र उठाया हुआ है उनकी मांस–पेशियां भार के संभालने में तन गई हैं। उपासक ऐसे प्रतीत होते हैं जैसे उन्होंने अभी–अभी घुटने टेके हों। उनके परिधान पीछे की ओर उड़े जा रहे हैं, अभी नीचे नहीं बैठे। गन्धर्व और अप्सराएँ बिना पंखों के उड़ रही हैं, जैसे उनके शरीरों में भार ही नहीं। किन्तु इस शक्ति से आगे बढ़ रही हैं कि निर्जीव नहीं किन्तु अति सबल और सजीव हैं। यदि हम युन्–काङ् की मूर्तियों को किसी अद्भुतागार में ले चलें तो वहाँ तद्रूपता और तल्लीनता नहीं आ सकती। धरती में से उभरती हुई चट्टानें पृथ्वी माता के अंग हैं। सहस्रशः मूर्तियां अंगों में प्राण संचार करती हैं। अद्भुतागार पर्वत के काय में प्राण संचार कैसे दिखलाएगा। चारों ओर उड़ती हुई रेत और छोटी सी नदी युन्–काङ् के साथी हैं। युन्–काङ् अपने सखाओं सहित अपनी वास्तविक कहानी कह सकता है। युन्–काङ् में २०·गुहाएँ हैं। इनका प्रारम्भ ५७० वि. में हुआ। गुहाओं में प्रायः मध्य में वर्गाकार स्तम्भ है, इसके चारों ओर मूर्तियां हैं। इन गुहाओं का निर्माण सुवर्ण–भास–सूत्र के अनुसार हुआ है।

पाचवीं गुहा की प्रधान मूर्ति ३४ हाथ ऊंची है। अनुमान कीजिये इस मूर्ति की विशालता का।

इस प्रकार का निर्माण–कार्य चीन में पहली बार हुआ था। यहां सैकड़ों और सहस्रों कलाकारों ने सहयोग दिया होगा। उनमें इतनी प्रवीणता कहां से आई इस प्रश्न का उत्तर पूर्णतः सप्रमाण नहीं दिया जा सकता। किन्तु यह निश्चित है कि मगध और श्रीलंका के भिक्षुक कलाकार यहां आए थे और उन्होंने चीन में उक्त कला का प्रवेश कराया था।

आइए अब चीन के सुदूर–पश्चिम प्रान्त कांसु में चलें। दो दिन की विमान–यात्रा और दो दिन की मोटर की यात्रा है। गोबी की प्रसिद्ध निर्दय, निर्जल, मृगतृष्णिका–पूर्ण मरुभूमि को हम पार करेंगे, और लान्–चाओ, चू–च्यान्, आन्–शी होते हुए तुन्–ह्वाङ् पहुंचेंगे। ग्रीष्म ऋतु है। दिन सोलह घंटे का है। सायं दस बजे तक सूर्य प्रकाश रहता है। बस्ती से दूर छोटे से पहाड़ी नाले के सामने रेत और बजरी की ऊंची भित्ति खड़ी है। वन–पीपल के लम्बे–लम्बे पेड़ और गेहूं की खेती गुहाओं के सामने लह–लहा रही है।

यहां ४९६ गुहाएं हैं। यह संसार में विशालतम ऐतिहासिक चित्र–प्रदर्शनी है। आज से ५० वर्ष पूर्व इन गुहाओं का पता लगा था। तब से अनेक सभ्य देशों के प्रतिनिधि यहां की अद्भुत हस्तलिखित ग्रन्थों और मूर्तियों की साम्रगी ले जाते रहे हैं। इसका श्रेयस् अंग्रेज़ों, फ्रांसीसी और अमरीकी विद्वानों को है। गुहाओं का एक–एक अंगुल चित्रों से भरपूर है।

इन गुहाओं का आरम्भ ३६६ में हुआ था और १३६८ तक यहां नई गुहाएं और चित्र बनते रहे। तुन्–ह्वाङ् का वर्णन करना, घंटों का नहीं वर्षों का कार्य है। इन गुहाओं के निर्माण में चीनियों, भोटियों, मोंगोल, तुर्क और भारतीयों का हाथ रहा है। अब यहां केवल तीन लामा रहते हैं दो पुरुष और एक स्त्री। तुन्–ह्वाङ् आधुनिक साम्यवादी चीन का कला–आदर्श है। नये होटलों और भवनों की छतों और भित्तियों पर तुन्–ह्वाङ् की अप्सराओं के चित्रों की अनुकृति की जा रही है। तुन्–ह्वाङ् के जीर्णोद्धार पर चीनी शासन दो लाख रुपये प्रतिवर्ष व्यय कर रहा है।

आइए, अब तुन्–ह्वाङ् से लौट चलें और मार्ग में आचार्य चोङ्खप के जन्मस्थान कुम्–बुम् का दर्शन करें। आधुनिक पण्छेन्–लामा चोङ्खप के १७वें उत्तराधिकारी हैं। कुम्–बुम् का अर्थ एक लाख बुद्धों का मन्दिर है। प्रसिद्ध है कि मन्दिर के गर्भ में बोधिवृक्ष है जिसके एक लाख पत्तों पर भगवान् बुद्ध की मूर्ति बनी है। इस मन्दिर में दो सहस्र लामा निवास करते हैं। कुम्–बुम् में अनेक भवन हैं। प्रत्येक भवन में पुस्तकालय है। यहां चार मुख्य विद्यालय हैं। धर्म विद्यालय, तन्त्र विद्यालय, आयुर्वेद विद्यालय और ज्यौतिष विद्यालय। प्रत्येक विद्यालय में बीस–पच्चीस वर्ष की पढ़ाई होती है। आयुर्वेद में अष्टांगहृदयसंहिता मुख्य पाठ्य ग्रन्थ है।

कुम्–बुम् के भवनों का वैभव देखकर ही समझ में आ सकता है। इतना वैभव राजमहलों में अथवा चीन के प्राचीन बौद्ध मन्दिरों में सम्भव है। स्तम्भों, भित्तियों, छतों और भूमि पर सर्वत्र ही विशिष्ट कलामयी प्रदर्शनी लगी प्रतीत होती है। भारतीय आचार्यों के चित्र भी स्थान–स्थान पर टंगे हैं। यत्र–तत्र संस्कृत के वाक्य तथा श्लोक लिखे हैं। यहां दो अवतार–लामा रहते हैं। सामान्य जन इनको जीवित बुद्ध मानते हैं। कुम्–बुम् लामाधर्म का केन्द्र है। चीन में लामाधर्म का बहुत प्रचार रहा है। मोंगोल और मञ्जु राजा लामा–धर्मानुयायी थे।

आइए अब कुम्–बुम् छोड़ कर शी–आन् चलें। यहाँ श्वेन्–च्वाङ् के अधीन नाना संस्कृत ग्रन्थों का अनुवाद हुआ था। तब से थ्स–अन् विहार चीन के इतिहास में अमर हो गया। यह मन्दिर भारत से लाये हुए संस्कृत ग्रन्थों को सुरक्षित रखने के लिये बनाया गया था। शी–आन् के समीप ही च्येन्फू विहार है। यह प्रसिद्ध चीनी यात्री ई–चिङ् का विहार है। यहां इनकी अध्यक्षता में संस्कृत से चीनी में अनेक दार्शनिक ग्रन्थों का अनुवाद किया गया। आज यह मन्दिर ऊपर से नीचे तक फट रहा है। यदि शीघ्र ही इसका जीर्णोद्धार न किया गया तो इसकी एक–एक ईंट बिखर जाएगी।

शी–आन् में सैकड़ों ऐतिहासिक शिलालेखों का संग्रह है। इसे पेइ–लिङ् कहते हैं जिसका अर्थ है शिला–वन। इनमें अनेक बौद्धाचार्यों के इतिहास भी हैं।

चीन राष्ट्र में आज उत्तर–पूर्व में मञ्जू और मोंगोल प्रदेश, पश्चिम में वीगूर आदि जाति की भूमि, कुस्तन अथवा खोतान् और विशाल भोट भूमि अथवा तिब्बत सम्मिलित हैं। इस चीन राष्ट्र का एक–एक प्रदेश बौद्ध स्मारकों से समाकीर्ण है। किन्तु इन सब से

प्राचीन हो–नान् प्रान्त में स्थित लो–याङ् का पो–मा–स्स अर्थात् श्वेताश्व विहार है। विहार के बाहर दो पत्थर के घोड़े बने हैं। ये घोड़े उस अद्भुत क्षण के स्मारक हैं जब भारत के सर्वप्रथम धर्मदूत काश्यप मातंग और धर्मरत्न दो घोड़ो पर सूत्र ग्रन्थ बांध कर लाए थे।

विहार में प्रवेश करते ही भारतीय धर्मदूतों की समाधियां हैं। आगे चल कर धर्मरत्न और मातंग की दो काली मूर्तियां शोभायमान हैं। मन्दिर में अनेक भित्ति–लेख हैं जिनमें भारत से आए भिक्षु और स्थानीय ताओ–सम्प्रदाय के संघर्ष का वर्णन है। बौद्ध और ताओ में कौन सत्य है एवं कौन बलशाली है इसकी परीक्षा करने के लिये दोनों के ग्रन्थों को अग्नि में डाल दिया गया। अग्नि बौद्ध सूत्रों को न जला सकी। श्वेताश्व विहार के बाहर भारतीय लिपि में लिखा धारणी–स्तम्भ है। यह स्तम्भ ११६१ वि. में खड़ा किया गया था। इसकी पहली पंक्ति इस प्रकार है "नमो भगवते त्रैलोक्य–प्रतिविशिष्टाय बुद्धाय भगवते"। लो–याङ् से दस कोस की दूरी पर लुङ् –मन् की गुहाएं हैं। ५५० वि. में जब राजधानी लो–याङ् बनी और उत्तर वेइ के महाराज तथा उनके सामन्त लो–याङ् आए तो उन्होंने लुङ् –मन् में दूसरा युन्–काङ् बनाना आरम्भ किया। महाराज काओ–त्सुङ् तथा महारानी वू के समय में लुङ्–मन् की कला पराकाष्ठा पर पहुंची। लुङ्–मन् की गुहाएं ई–नदी के दोनों ओर हैं। किन्तु कला का वैभव बाएं तट पर ही है जहां २१ बड़ी गुहाएं हैं। लुङ्–मन् में शिलालेखों की भरभार है। इनसे गुहाओं की तिथि, दाताओं के नामादि का वर्णन मिलता है। लुङ्–मन् की पहाड़ी कठोर काले पत्थर की बनी है। यहां गुहाओं का खोदना सरल नहीं। अतः लुङ्–मन् की गुहाएं युन्–काङ् की अपेक्षा बहुत छोटी हैं। पत्थर की कठोरता के कारण लुङ्–मन् की कला अतिसूक्ष्म है। मूर्तियों की रेखाएं गहरी और तट स्पष्ट हैं।

विदेशियों ने चीन की कला में रुचि ली। उसका अनिष्ट परिणाम हुआ कि आज से ४० वर्ष पूर्व लुङ्–मन् की मूर्तियों के सिर धड़ा–धड़ तोड़े जाने लगे, शरीर से अलग किये जाने लगे। आज लुङ्–मन् की मूर्तियों के सुन्दर ऐतिहासिक शीर्ष लुङ् –मन् में नहीं, किन्तु पश्चिम के अद्भुतागारों और कलाप्रिय समृद्ध जनों के गृहों की शोभा बने हुए हैं।

लुङ्–मन् की कला गुप्त कला है अथवा गुप्त और चीन की कला का सम्मिश्रण है। लुङ्–मन् की रोचन–बुद्ध की मूर्ति २२ हाथ ऊंची है। केवल आसन ६ हाथ ऊंचा है। भूमि से प्रभामंडल के शिखर तक ऊंचाई ३० हाथ है। प्रत्येक कोने पर रक्षक खड़ा है और दोनों ओर योद्धा। यह मूर्ति वैभव और शान्ति भावना उत्पन्न करती है। प्रभामंडल नावाकार है। मध्य में कमल और चारों ओर अग्नि–ज्वालाएं इसके अद्भुत अलंकार हैं। यह निस्संदेह और निर्विवाद है कि बल–शालिनी ओजस्विता में यह रोचन मूर्ति उत्कृष्टतमा है। इसकी उपमा भारत में भी ढूंढना कठिन है॥

३२. द्वीपान्तर–यात्रा के संस्मरण

जावा के प्राचीन साहित्य में द्वीपान्तर, भूम्यन्तर और नूसान्तर इन तीन शब्दों का प्रयोग हुआ है। नूसान्तर शब्द द्वीपान्तर का अर्थानुवाद है। नूसा शब्द का अर्थ द्वीप है। द्वीपान्तर शब्द संस्कृत साहित्य में भी प्रयोग हुआ है। इसका अर्थ है चीन और भारत के मध्यवर्ती द्वीप। इण्डोनेसिया शब्द ग्रीक का है। इसका प्रयोग पाश्चात्य जातियां ने आरम्भ किया, इण्डो का अर्थ है 'भारतीय' और नेसोस की अर्थ है 'द्वीप'। हमको प्राचीन नाम द्वीपान्तर का प्रयोग करना चाहिए।

मेरा प्रस्थान नागपुर से २५ जून १९५१ को हुआ। २६ को कलकत्ता पहुंचा। वहां से २७ को विमान में चल कर २८ को द्वीपान्तर का राजधानी जयकर्ता पहुँच गया। जयकर्ता बहुत प्राचीन नगर नहीं। जयकर्ता की जनसंख्या २० लाख के लगभग है। नगर समृद्ध और विशाल है। यह नगर सवर्था डच लोगों का बसाया हुआ है। वे इसको छोटा हॉलैंड कहते थे। यहां ऊंचे भवनों का अभाव है। किन्तु आश्चर्य की बात यह है कि सभी भवन चीनियों अथवा डच लोगों का बनाए हुए हैं और उन्हीं की सम्पति हैं। द्वीपान्तर की अपनी जनता में धनी व्यक्तियों का लगभग अभाव ही है। छोटा और बड़ा व्यापार चीनियों के हाथ में है। खेतीबाड़ी द्वीपान्तर की जनता ही करती है। श्रमिक भी देशीय लोग ही हैं। द्वीपान्तर में भीखमंगे कहीं दृष्टिगोचर नहीं होते। लोग स्वच्छ वस्त्रधारी हैं। दिन में दो तीन बार स्नान करते हैं और स्नान के पश्चात् नये कपड़े पहनते हैं। यद्यपि सामान्य रूप से श्रमिकों और अन्य छोटे काम करने वालों का वेतन अच्छा है और ये लोग सुख से रहते हैं, तथापि शासन के आयव्ययक में करोड़ों रुपये का घाटा है। निर्माणियां धीरे–धीरे बन्द हो रही हैं। उद्योग धन्धे कुछ रुके हुए से हैं। यद्यपि लोग स्वच्छ और रंगीन कपड़ों से प्रेम करते हैं तथापि कपड़े बनाने की निर्माणियों का अभाव सा है। कपड़ा जापान, भारत, इंग्लैण्ड और अमेरिका से आता है। कपड़े के व्यापार में भारतीय व्यापारियों का अच्छा हाथ है।

द्वीपान्तर में मुझे अपने दूतावास से बड़ी सहायता मिली। पिछले दो वर्ष के भ्रमण में जिस किसी देश में भी गया हूं वहां मुझे अपने दूतावासों से सदा ही सहायता मिली है। विदेशों में अपने दूतावासों का होना कितना आवश्यक और लाभप्रद है यह विदेशों में जाकर ही अनुभव हो सकता है। अपने दूतावास अपने घर के समान हैं। ये अपनी शक्ति हैं।

द्वीपान्तर में महती शक्ति श्री सुकर्ण हैं जो राष्ट्रपति के पद पर शोभायमान हैं। जिस प्रकार से हमारे देश में पं॰ जवाहरलाल नेहरू सर्वप्रिय और सर्वाराध्य हैं उसी प्रकार द्वीपान्तर में श्री सुकर्ण सर्वमान्य सर्वपूज्य हैं। आपने बताया कि आपके पिता ने महाभारत के अनुपम योद्धा कर्ण के चरितों से प्रभावित होकर आपका नाम सुवर्ण रखा। "सु" उपसर्ग लगाने का प्रयोजन यह था कि इनका पुत्र केवल कर्ण के समान योद्धा ही न हो किन्तु अच्छे पक्ष के साथ लड़ने वाला योद्धा हो। आपकी पत्नी का नाम पद्मावती और कन्या का नाम मेघवती है। श्री सुकर्ण ने बताया! कि इस कन्या के जन्मदिवस पर धारासार वृष्टि हो रही थी, अतएव उन्होंने इसका नाम मेघवती सुकर्ण–पुत्री रखा।

जावा में संस्कृत नामों का प्राचुर्य है। श्री सुकर्ण के सैनिक सहचारी का नाम सुगन्धी है। रिक्षाओं के नाम भी सत्य, अर्जुन, गरुड, वृकोदर, अभिमन्यु इत्यादि देखने में आते हैं। पुरुषों के नामों में सुसेन, सुशान्त, प्रियदिग्ध, शास्त्रवीर्य, पूर्वचरक, प्रियोनो आदि मेरे अपने मित्रों के हैं।

श्री सुकर्ण साहित्यिक व्यक्ति हैं। इनको कविता, संगीत और नाटक से अगाध प्रेम है। १९ जुलाई को स्वतन्त्रता के उपलक्ष में आपने वायाङ्कुलित् नाम से प्रसिद्ध छायानाटक का प्रयोग अपने महल में करवाया। इसमें जावा–निवासी अधिकारी ही निमन्त्रित थे। विदेशियों में से केवल में ही निमन्त्रित व्यक्ति था। रात्रि के ८ बजे नाटक प्रारम्भ हुआ और ९ घण्टे के पश्चात् प्रातः ५ बजे इसका अवसान हुआ। अर्जुनविवाह आदि महाभारत के कथानकों का अभिनय किया गया। "वायाङ्" का अर्थ नाटक, और "कुलित्" का

चर्म है। भैंस के चमड़े को काटकर भटार पाण्डव देवनाथ अर्थात् युधिष्ठिर बनाते हैं। वायुपुत्र अर्थात् भीम, हिडिम्बापुत्र अर्थात् घटोत्कच, अर्जुन, कृष्ण, अभिमन्यु, सुयोधन, कर्ण आदि के विचित्र, सर्वथा विकृत किन्तु शक्तिशाली, मनोहारी तथा भावनापूर्ण, सुवर्णरोपित और नानावर्ण–रंजित चित्र बनाते हैं। इस त्वचामय चित्र के तल पर सहस्रों छिद्र होते हैं। इन छिद्रों में से बिजली का प्रकाश कपड़े की यवनिका पर पड़ता है। इन चित्रों को हिलाने–डुलाने, चलाने लड़ाने के लिए सिद्धहस्त अनुभवी डालाङ् अर्थात् सूत्रधार यवनिका के सामने बैठता है। चित्रों का चालन सूत्र द्वारा नहीं होता किन्तु भैंसे के सींगों से बनी हुई पतली शलाकाओं के द्वारा होता है।

यवनिका के जिस ओर डालाङ् बैठता है और चर्मनिर्मित चित्रों का अभिनय करता है उसी ओर गामेलाङ् अर्थात् वाद्य–वृन्द होता है और उसी ओर शिष्ट द्रष्टा बैठते हैं। किन्तु यवनिका के दूसरी ओर स्त्रियां बैठती हैं। जावा में अभी तक यह प्राचीन प्रथा चली आई है। उनका कहना है कि यह नाटक केवल क्षत्रियों के लिए है। आज जावा की जनता मुसलमान है, तथापि छायानाटक के सम्बन्ध में क्षत्रिय शूद्र और स्त्री इन तीनों शब्दों का प्रयोग करती है। आज से ५०० वर्ष पूर्व जावा में इस्लाम का प्रचार हुआ। उस समय से अब तक काज़ी वायाङ् के विरोधी रहे हैं। किन्तु उनकी सान्त्वना वायाङ्–प्रिय निवासियों ने इस प्रकार की है कि वायाङ् के चित्र तो मनुष्यों के चित्र हैं ही नहीं क्योंकि प्रत्येक चित्र में सहस्रों छिद्र हैं और छिद्रान्वित मनुष्य कहीं न तो देखे गए और न सुने गए। उसके अतिरिक्त इस्लाम–प्रेमी जावा–निवासी भीम की शक्तिशालिनी रूपाकृति में तथा उसके विक्रमपूर्वक चरितों में इस्लाम के प्रवर्तक मोहम्मद का आभास देखते हैं।

श्री सुकर्ण ९ घण्टे तक महाभारत का अभिनय देखते रहे और थके नहीं। दो सहस्र से ऊपर जावा की जनता ने भी रात्रि जागरण किया। पूछने पर पता चला कि नाटक आरम्भ होने के समय श्री सुकर्ण तथा अन्य व्यक्ति अपने महाभारत के किसी सुप्रसिद्ध व्यक्ति की वीर आत्मा का आह्वान करते हैं और तदनन्तर नाटक में अभिनीत वस्तु को अपनी मान कर उसमें तल्लीन हो जाते हैं।

राष्ट्रपति श्री सुकर्ण को भारतीय सभ्यता से स्नेह है। आप स्वामी विवेकानन्द को अपना गुरु मानते हैं। महाभारत आपके जीवन का प्राण है। आपकी माता बाली द्वीप की ब्राह्मणी हैं और पिता जावा के मुसलमान। आपके माता पिता प्रतिदिन कुछ समय ध्यानावस्थित होकर "सङ् ह्यङ् विधि" अर्थात् परमात्मा का ध्यान करते हैं, जिसको जावी भाषा में समाधि कहते हैं। श्री सुकर्ण भी ध्यान अथवा समाधि में विश्वास रखते हैं। आपने मुझे बतलाया कि जिन दिनों डच के विरुद्ध जावा में संघर्ष था उन दिनों आपके सैनिकों ने एक ध्यान मानी महात्मा से सहायता ली और सैंकड़ों ग्रनेड उस महात्मा के कमरे में लाए गए। उसने उन अस्त्रों में मन्त्र शक्ति को भरा। जब ये ग्रनेड डच सैनिकों पर रात्रि के समय फैंके गए तो उनमें अद्भुत भीति उत्पन्न हुई। उन्होंने समझा कि तीस चालीस सहस्र सेना आ गई है। उस समय से डच सैनिकों ने हथियार डालने आरम्भ किए। दिनों दिन उनकी पराजय होती गई। श्री सुकर्ण ने यह कथा सत्य घटना के रूप में सुनाई।

भारत और द्वीपान्तर में सांस्कृतिक सम्बन्ध की स्थापना के लिए श्री पं॰ जवाहरलाल नेहरू के आशीर्वाद और शुभकामना को साथ लेकर मैं द्वीपान्तर गया था। वहां राष्ट्रपति श्री सुकर्ण ने इस उद्देश्य की सराहना की और पूर्ण सहयोग का वचन दिया। द्वीपान्तर की २०० वर्ष पुरानी अन्वेषण संस्था 'लंबागा कबुदायान् इण्डोनीसिया' ने अपने २०० वर्षों के प्रकाशित ग्रन्थों को उपहार रूप में मुझे दिया। यह साहित्य, धर्म, कला, नाटक, भाषा, इतिहास आदि के अन्वेषण–क्षेत्र में सहयोग देने का पहला पद है। डच विद्वानों ने ही तो हमारी आंखें खोलीं। उन्होंने ही गवेषणा की कि द्वीपान्तर सांस्कृतिक रूप से भारत का साथी है। इस गवेषणा में द्वीपान्तर के विद्वानों का भी हाथ है। हम उनके आभारी हैं, विशेष कर इसलिए कि हमारे अपने साहित्य में द्वीपान्तर, सुवर्णभूमि, यवद्वीप, बलिद्वीप, कटाहद्वीप नामों को छोड़ कर विशेष वर्णन नहीं मिलता। हमारे देश के विद्वान् विदेशों के प्रति कितने उदासीन थे अथवा हमारे विदेश सम्बन्धों पर लिखे गए ग्रन्थ कराल काल के मुख में ग्रस्त हुए, अथवा साहित्य–द्वेषी, कला–द्वेषी मतान्ध विदेशियों ने उनको अग्निसात् किया। कुछ भी हो संस्कृत, पालि, प्राकृत, आदि प्राचीन और मध्यकालीन साहित्य के परिशीलन से तो हमको

द्वीपान्तर और भारत के दीर्घकालीन, न्यूनतम १५०० वर्ष लम्बे, घनिष्ठ व्यापारिक, सामाजिक, साहित्यिक, धार्मिक, राजनैतिक सम्बन्धों का पता नहीं चलता। लंबागा कबुदायान् इण्डोनेसिया के प्रकाशित ग्रन्थों की संख्या लगभग एक सहस्र है। इनमें २०० वर्षों के अनुसन्धान के परिणाम संनिविष्ट हैं। केवल इतना ही नहीं, जावा आदि के प्राचीन साहित्य का सम्पादन भी किया गया है। ये ग्रन्थ भी इनमें सम्मिलित हैं। इनके डच भाषा में अनुवाद, व्याकरण, कोष आदि महान् परिश्रम से बनाए गए हैं। राष्ट्रपति सुकर्ण के सहयोग से तथा जयकर्ता एवं योग्याकर्ता (प्राचीन नाम अयोध्याकर्ता) के विश्वविद्यालयो, उनके प्राध्यापकों और विद्वानों के मेरे प्रति आदर और प्रेम के फलस्वरूप ये ग्रन्थ उपहार में दिए गए। पिछले वर्ष इसी प्रकार का उपहार हॉलैण्ड की अन्वेषण संस्थाओं की ओर से हमको मिला था। इन उपहारों के परिणाम–स्वरूप अब हमारा सरस्वती विहार पुस्तकालय द्वीपान्तर पर अन्वेषण करने के लिए सर्वोत्तम स्थान बन गया है।

द्वीपान्तर और भारत के सम्बन्ध इतने गहरे और विशाल हैं कि इनको दिखाने के लिए राष्ट्रपति सुकर्ण मुझको अपने साथ १४ दिन तक भ्रमण कराते रहे। प्रत्येक नगर में साहित्य, चित्रकला, संगीत, नाटक, और नृत्य के रूप में भारतीयता की छाप देखने में आई। सुमात्रा के मध्य और उत्तर प्रदेश में मिनंकाबाउ और बाटक जातियों के महिलाकेश शृंगार में मालती पुष्प की मालाओं को देखकर महाराष्ट्र स्मरण आता है। अभी तक इन पुष्प–मालाओं को स्थानीय भाषा में मालाती कहा जाता है। बाटक लोगों की प्राचीन लिपि भारत से गई। इनकी वर्णमाला कविता के रूप में है—अहन मंगलप गज बटार सदा व ञ इ उ काचय। इस कविता में 'मंगल', 'गज', 'भटार', और 'काच' संस्कृत के शब्द हैं। जावा, सुण्डा, बाली आदि भाषाओं की लिपियां तो भारतोद्भूत हैं ही। सिंहराज नगर में श्री वायान्भद्र नामक विद्वान् ने स्रग्धरा, शार्दूल, अश्वललिता, गिरीशा, शिखरिणी, पृथ्वीतल, और वसन्ततिलक छन्दों में बालि भाषा के पद्य सुनाए जिनमें जयद्रथ–मृत्यु तथा कर्ण से लड़ने के लिए घटोत्कच को कृष्ण का आदेश आदि विषय थे। दुकानों के नाम सुख दुःख, रामायण, धर्म, बालाइ पुस्तक आदि स्थान–स्थान पर दिखाई पड़ते हैं।

जावा और सुमात्रा की यात्रा समाप्त करने पर प्राचीन भारत तथा प्राचीन जावा के हृदयखण्ड बालिद्वीप की यात्रा के लिए मैं गया। एक पुजारी, जिनका नाम पदण्डा न्योमान् जलान्तिक है और जो बुद्ध कलिंग नामक ग्राम के वासी हैं, उनसे भेंट हुई। उनने विवाह आदि संस्कारों में प्रयुक्त मंत्रों का पाठ सुनाया। पापोऽहं पापकर्माहं पापात्मा पापसंभवः, त्राहि मां सर्वपापेभ्य इत्यादि। इसके पश्चात् गिरिपतिः देवदेवो लोकनाथो जगत्पतिः, शक्तिमन्त्रो महाज्ञानः ज्ञानात्मने नमो नमः। महेश्वरो दिव्यचक्षु महापद्माय नमो नमः इत्यादि। तीर्थ गंगा प्रसिद्ध यात्रा–स्थान है। समुद्र तट पर तीन वरुण–मन्दिर हैं। आज भारत में वरुण मन्दिर कहीं विद्यमान नहीं। घर–घर में कुलदेवता मन्दिर और ग्राम–ग्राम में ग्राम–मन्दिर बने हुए हैं। इनके परम देवता भगवान् शिव हैं।

विष्णु और ब्रह्मा को शिव से नीचा पद्मासन मिलता है। मन्दिरों की मूर्तिकला, स्थापत्य–कला अद्भुत मनोहारिणी है। इनकी पूजा में वह गांभीर्य और ओज है कि विदेशी भी देख कर चकित रह जाते हैं। इनके नृत्य में शृंगार का प्राधान्य नहीं, क्योंकि नर्तकियाँ आठ और बारह वर्ष के नीचे की आयु की होती हैं। नर्तकियों के वेश सुवर्णसूत्र–ग्रथित होते हैं। ये वेश ग्राम की सम्पति हैं। प्रत्येक स्त्री और पुरुष, बालक, युवा और वृद्ध कलाकार है। कला की सर्वव्यापिता योरोप में भी इतना नहीं जितनी इस छोटे से द्वीप में। प्राचीन भारत के धर्म और संस्थाओं का अनुभव करने के लिए यह जीवित जाति है। ब्राह्मण, क्षत्रिय, वैश्य और शूद्र चार वर्ण हैं। द्विजों को आर्य त्रिवंश त्रिवर्ण के नाम से सम्बोधन करते हैं। शूद्रों के प्रति कोई घृणा नहीं, छूत–छात नहीं। अनुलोम विवाह सर्वत्र देखने में आता है। मनु भगवान् के शासनानुसार ब्राह्मण की चार पत्नियां एक ब्राह्मणी, दूसरी क्षत्रिया, तीसरी वैश्या और चौथी शूद्रा होने के कारण ब्राह्मण के सामाजिक संबन्ध प्रत्येक वर्ण के साथ हो जाते हैं। इसी प्रकार क्षत्रिय को तीन और वैश्य को दो। शूद्रों में भी बहु–पत्नी–विवाह सामान्य घटना है। परिवारों में बच्चों का संख्या ८–१०–१२ होती है। जनता समृद्ध है। खाने को चावल और मछली, केला और नारियल पर्याप्त उत्पन्न होते हैं। घर–घर में सूअर पाले हुए हैं। प्राचीन स्मृतिकारों के कथन का पालन करते हुए ग्राम–कुककुट और ग्राम–सूकर को अभक्ष्य मानते हैं। मांस न खाना पवित्र समझा जाता है। गोमांस से लोगों को घृणा है। अभी तक इन लोगों को जम्बुद्वीप

आता था। राजा ग्यान्यार और राजा उबुद ने मेरे से पूछा क्या अभी तक भारत में हस्तिना, कावेरी, गंगा, गोदावरी, गंगा–सागर–संगम दिखाई देते हैं। पाश्चात्य शिक्षा के कारण से ये लोग जानने लगे हैं कि प्राचीन जम्बुद्वीप आधुनिक भारत है। श्री तिष्ण जो बुललेङ् के राजा हैं मेरे से कहने लगे आपसे भेंट करके मुझे विश्वास हो गया है कि इतिहास की पुनरावृत्ति हो सकती है। बालि और भारत का पुनः सम्बन्ध अब अपरिहार्य है, आवश्यक है। हमारे जीवन में इससे नये प्राणों का संचार होगा। बालि के विद्वान्, भूतपूर्व और वर्तमान शिक्षामंत्री श्री वायान् भद्र तथा श्री सुग्रीव हमारे यहां भारत धर्म का अध्ययन करने के लिए पधारेंगे। इसी प्रकार जावा से प्राध्यापक डा॰ पूर्वचरक, श्रीतस्लीम अली, और श्री शास्त्रवीर्य भी भारत और द्वीपान्तर के ऐतिहासिक और साहित्यिक सम्बन्धों के अध्ययनार्थ तथा उनको आगे बढ़ाने के लिए हमारे यहां आएंगे। जावा के ये तीनों सज्ञन मुसलमान हैं। पूर्वचरक और शास्त्रवीर्य शुद्ध संस्कृत नाम होते हुए भी इन नामों के धारण करने वाले सज्जन मुसलमान हैं।

राष्ट्रपति सुकर्ण तथा अन्य राजनैतिक व्याख्याता अपने व्याख्यानों का प्रारम्भ 'सुडारा सुडारा' शब्दों से करते हैं। सुडारा संस्कृत सहोदर का द्वीपान्तर रूप है। स्त्रियों की सभा में 'वनिता वनिता' का प्रयोग होता है। व्याख्यानों का अन्त करने के लिए भी सुकर्ण का चमत्कारी शब्द 'मर्डेका' है। मर्डेका का अर्थ स्वतन्त्रता है। मैं जहां कहीं भी गया वहां मर्डेका के घोष शब्द सुनाई पड़े। पाठशालाओं में, छोटी और बड़ी सभाओं में, मर्डेका की ओजस्वी ध्वनि से आकाश गूंजता है। १६वीं शताब्दी में इस शब्द का रूप महर्धिक था 'महा–वृद्धि वाला'। १७वीं शताब्दी में इसका उच्चारण मार्दिक रह गया। आज मर्डेका है। द्वीपान्तर का झण्डा लाला और श्वेत रंग का है। ये लोग इसको 'द्विवर्ण' कहते हैं। द्वीपान्तर के संविधान के आधारभूत पांच नियम हैं जिनको *पंचशील* कहते हैं।

द्वीपान्तर के साथ भारत का सम्बन्ध पिछले ५०० वर्षों तक बन्द रहा। अब हमारा समीप आना स्वाभाविक है। अधिकाधिक भारतीयों को जावा और बालि की यात्रा करनी चाहिए। संसार में सुख और शान्ति के लिए भारत और द्वीपान्तर का समीप आना पहला पद है।

३३. कालिदास का कीर्ति–मन्दिर

(भाषण के लिए टिप्पण)

मैं Frankfurt में Goethe का निवास देखने गया। उसका वर्षदिन था। Goethe Haus के अध्यक्ष पूछने लगे "आपके यहां भी कालिदास का स्मारक होगा। मैं अपने श्रद्धापुष्प चढ़ाने आऊंगा।" ॥ हा कष्टम् ॥

कालिदास का कीर्ति–मन्दिर चाहे वैभवशाली हो , चाहे कला का दीप–स्तम्भ हो, अथवा झील तथा वाटिका मात्र हो, अथवा भोग तथा त्याग का सन्तुलन हो; कालिदास मन तथा इन्द्रियों के विलास में रसास्वादन करता हुआ भी इनसे ऊपर है:

मूढं बुद्धमिवात्मानं हेमीभूतमिवायसम्।
भूमेर्दिवमिवारूढं मन्ये भवदनुग्रहात् ॥ (कुमारसम्भव ६.५५)

Kālidāsa rises higher than the Greek ideal of absorption in the life of the senses and the mind. The ideal world of national literature is rich in proportion to the real world of national life. We cannot have an outer national life full of low aims, mutual strife and universal exploitation and yet achieve lofty ideals of high aims and endeavors, harmonies and perfection in the world of art.

कालिदास का कीर्ति–मन्दिर भारत का कीर्ति–मन्दिर होगा, कांग्रेस का कीर्ति–मन्दिर होगा, शिक्षा–विभाग का कीर्ति–मन्दिर होगा। किन्तु क्या शिक्षा–विभाग इसको समझने में समर्थ है? कालिदास के शब्दों में – "न प्रभातरलं ज्योतिरुदेति वसुधातलात्", वसु अर्थात् धनधान्य के गर्व से फूली भूमि से प्रभा–चञ्चल ज्योति का उदय नहीं हुआ करता। कालिदास का नया कीर्ति–मन्दिर क्यों बनाया जाए। क्या इसका मन्दिर महाकालेश्वर नहीं।

कालिदास राष्ट्रीय तथा अन्तरराष्ट्रिय हैं। १३वीं शताब्दी में भोट तंजूर में मेघदूत का अनुवाद हुआ (H. Bechkh, *Ein Beitrag zum Text-Kritik der Kālidāsa's Meghadūta*, 1907; G. Huth, *SBA*. 1895: 268f, 281f). लंका में अनेक दूत–काव्य लिखे गए और मेघदूत का सिंहली में अनुवाद किया गया। भारत में अनेक संदेश तथा दूतकाव्य रचे गए। इनका स्रोत मेघदूत है – धोयी का पवन–दूत, रूपगोस्वामी का हंस–संदेश, उदय का मयूर–संदेश। केरल में दस संदेश–काव्य संस्कृत में हैं। मलयालम में उन्नुनीली–संदेश है। अब्दुल रहमान ने राजस्थानी में संदेश–रासक रचा। इतना ही नहीं। Goethe ने अपने मित्र Johann Gottfried Ludwig Kosegarten से मेघदूत का शाब्दिक अनुवाद कराया और उनको अत्यन्त सन्तोष हुआ।

Leopold von Schröder: "The Indians are the nation of romanticists of antiquity. The Germans are the romanticists of modern times". Goethe ने ६३ वर्ष (१७६९–१८३२) लगाकर अपनी जीवनकृति Faust पूरी की। It reflects the thoughts and moods of the greatest mind of the time, and one of the universally gifted minds of all times. It is the masterpiece of a poet who recreated the literature of a nation and re-inspired the literature of a continent. उन्होंने Forster का शाकुन्तल का जर्मन अनुवाद पढ़ा और Faust की प्रस्तावना उसके आधार पर बनाई। सूत्रधार, कवि तथा विदूषक रंगमंच पर आकर वार्तालाप करते हैं कि किस प्रकार जनता का रञ्जन किया जाए।

जिसने एक नये राष्ट्र के नये साहित्य का सर्जन किया, जिसने समस्त पाश्चात्य साहित्य को अनुप्रमाणित किया, वे यूरोप के चूडामणि Johann Wolfgang von Goethe हैं जिसकी कल्पना, जिसकी प्रतिभा आज तक अनाक्रान्त रही है, जिस की कोटि

को पश्चिम संसार का कोई कवि नहीं पहुंच पाया, यूरोप के उस चूडामणि von Goethe ने Forster के जर्मन अनुवाद का मासों तक अनुशीलन करके १७९२ में लिखा –

Willst du die Blüthe des Frühen, die Früchte des späteren Jahres
Willst du was reizt und entzückt, willst du was sättigt und nährt,
Willst du den Himmel, die Erde, mit einem Namen begreifen,
Nenn ich Śakontala dich, und so ist Alles gesagt. अर्थात्
जिसमें वसन्त के मधुर रमणीय पुष्प खिले हों, जिसमें ग्रीष्म तथा शरद् के रसीले फल भरे हों,
जो मन को मुग्ध करदे। जो आत्मा को तृप्त करदे,
जिसमें हृदय लीन हो जावे,
जिसमें नक्षत्रपूर्ण आकाश तथा रत्नगर्भिता वसुन्धरा की परिपूर्णता हो
कहो, वह कौन। मैं बतलाता हूं। सुनो।
वह शकुन्तला। कालिदास की शकुन्तला॥

कुमारसम्भव का प्रभाव बालिद्वीप के स्मरदहन में परिलक्षित होता है –

कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम्।
किमकारणमेव दर्शनं विलपन्त्यै रतये न दीयते॥

३४. आधुनिक जर्मनी में संस्कृत का अध्ययन–अध्यापन

युद्ध से पूर्व जर्मनी संस्कृत का महत् क्षेत्र था। प्रत्येक विश्वविद्यालय में भारतीय साहित्य, धर्म, कला आदि का अध्ययन करने के लिये विशेष प्रबंध था। संस्कृत साहित्य आर्य साहित्य है, जर्मनी भी आर्य जाति है। जर्मनी में प्राचीन आर्यों का साहित्य विद्यमान नहीं केवल भारत में ही आर्यों का पुरायुगों में विकास हुआ। इस हेतु जर्मनी में संस्कृत के प्रति विशेष भावना उत्पन्न हुई। शोपन्हाउर्, हुम्बोल्ट् आदि विचारकों ने संस्कृतान्तर्गत दर्शन की मुक्तकण्ठ से प्रशंसा की। जर्मन भाषा का उद्‌गम समझने के लिये भाषाविज्ञों ने संस्कृत को ऊंचा स्थान दिया।

जुलाई १९५२ में पूर्वी तथा पश्चिमी जर्मनी के प्राच्य विद्वानों का बॉन् (Bonn) में अधिवेशन हुआ। इसमें मुझे निमंत्रित किया गया था। इसके परिणामस्वरूप मुझे जर्मनी जाने, वहां के विद्वानों से विचार–विनिमय करने तथा अधिवेशन के पश्चात् एक एक विश्वविद्यालय, में जाने का अवसर मिला। युद्ध में प्रस्फोटों से विश्वविद्यालय, पुस्तकालय तथा संस्कृतज्ञ भी न बच सके। अकेले लाइप्सिक् (Leipzig) में दो कोटि ग्रन्थ भस्मसात् हुए। युद्ध के पश्चात् भी ग्रन्थों का विनाश होता रहा। जो पुस्तकें रक्षा के लिए भूमि के गर्भ में खानों की गहरी कुक्षि में रखी गई थीं उनपर लुटेरों ने हाथ मारा। बर्लिन् (Berlin) का संस्कृत संग्रह अधिकांश मार्बुर्ग (Marburg) में लाया गया और इसलिये बच गया। किन्तु जो अंश पूर्व में गया उसका आज पता ही नहीं।

युद्ध से पूर्व जर्मनी संस्कृतज्ञों तथा उनके शिष्यों से भरपूर था। युद्ध के दिनों में युवा–वर्ग रणक्षेत्र में मारे गये। यौवनातीत अवस्था के विद्वानों को अनेक प्रकार के भूखादि कष्टों ने सताया। जो इन कष्टों को न सह सके वे यमलोक को सिधार गये। १९३९ से १९४५ इन छः वर्षों तक अध्ययन–अध्यापन की श्रृंखला अस्तव्यस्त रही। आर्थिक तथा सांस्कृतिक दारिद्र्य और निराशाशून्य भविष्य से अभिभूत हृदयों में संस्कृत के दीपक की ज्वाला धीमी पड़ गई। किन्तु सामान्य जीवन स्तर के उभरने के साथ–साथ इस दीपक की दीप्ति भी उभर रही है।

मैंने अपनी यात्रा मार्बुर्ग से आरम्भ की। यहां मेरे मित्र नोबेल् संस्कृत के प्राध्यापक हैं। इनके आठ दस विद्यार्थी हैं। पुस्तकालय अद्भुत है। आज जर्मनी में यही महत्तम तथा उत्कृष्ट पुस्तकालय है। पुस्तक–संख्या २० लाख है। इनमें पांच लाख अन्वेषण–निबंध हैं। यदि भारतवर्ष विद्योन्नति के पथ पर चलना चाहता है तो भारतीय विश्वविद्यालयों को अनुसंधान अपना एकमात्र कर्तव्य बनाना होगा। लिपिक बनाना हमारा उद्देश्य नहीं रह सकता। १९०१ से १९४० तक जर्मनी के २०, २२ विश्वविद्यालयों में प्रतिवर्ष सहस्रों अनुसन्धान–निबंध प्रकाशित होते थे।

मार्बुर्ग महायान बौद्ध साहित्य अन्वेषण का केन्द्र है। संस्कृत, भोट तथा चीनी इन तीनों भाषाओं के विशाल साहित्यों में भारत के विस्मृत गौरव रत्नोद्धार का श्रेयस् मार्बुर्ग को है। पश्चिम फ़ालिया प्रान्तान्तर्गत मुन्स्टर विश्वविद्यालय में डा॰ हाकर् ने शांकर वेदान्त को अपना जीवन अर्पण किया है। शंकर तथा उनके शिष्य प्रशिष्यों द्वारा जो वेदान्त की रचनाएं भारत में की गई उन्हीं का आप और आपके विद्यार्थी परिशीलन करते हैं।

बॉन में प्राध्यापक किर्फ़ल् तथा लॉश् दो विद्वान् हैं। किर्फ़ल् महोदय का विशेष क्षेत्र पुराण हैं। इनका पुराणों का संग्रह अद्भुत है। यहां से Bonner Orientalistische Studien नाम की प्राच्य पुस्तक–माला अनेक वर्षों से प्रकाशित हो रही है। युद्धकाल में संस्कृत–विभाग को भी पर्याप्त हानि पहुंची है।

हिट्लर् का कार्यकेन्द्र म्यूनिक् (Munich) संस्कृत का भी केन्द्र रहा है। आजकल यहां तीन संस्कृतज्ञ हैं। एक डॉ॰ मायर् जो पुस्तकाध्यक्ष हैं, दूसरे डॉ॰ कार्ल् हॉफ़्मान् जो वैदिक व्याकरण कुशल हैं। आपने ऋग्वेद के लेट् लकार पर ही अपना आधा जीवन व्यतीत किया है। तीसरे हैं प्राध्यापक हैलमुट् हॉफ़्मान्। आपका क्षेत्र संस्कृत, भोट, मोंगोल तथा चीनी हैं। बौद्ध ग्रन्थों के अनुवाद

भोट आदि भाषाओं में सहस्रों की संख्या में हुए हैं। इनके अतिरिक्त भोट अर्थात् तिब्बत में जो बौद्ध भिन्न बोन् नामक सम्प्रदाय है उसका आपने विशेष अध्ययन किया है। इस अध्ययन से यह आविष्कार हुआ कि बोन् सम्प्रदाय भी बौद्ध विचारों से ओतप्रोत है। आजकल आप कालचक्र–तंत्र तथा भोट आचार्यों के इतिहास पर काम कर रहे हैं। प्राध्यापक हॉफ़्मान् के पूर्व प्राध्यापक अर्टल् ब्राह्मणों के प्रकाण्ड ज्ञाता तथा प्रसिद्ध अन्वेष्टा थे। उनके कारण म्यूनिक् में वैदिक ग्रन्थों का पूर्ण संग्रह है। युद्ध में अर्टल् महोदय का पुस्तकालय प्रस्फोटों की मार से भस्मसात् हो गया। विश्वविद्यालय का संग्रह बहुत कुछ बच रहा। पाश्चात्य भाषाओं से सामान्य रूप से तथा जर्मन से विशेष रूप से तुलना के प्रयोजन से प्राध्यापक जोमर् संस्कृत पढ़ाते हैं। विद्यार्थियों का संख्या बारह है।

ट्यूबिंगन् (Tübingen) प्रसिद्ध विद्यापीठ है। यहां संसार का एकमात्र पैप्पलाद–शाखीय अथर्ववेद का हस्तलिखित ग्रन्थ है। यह १९वीं शताब्दी में कश्मीर के महाराज से जर्मन अन्वेष्टा ब्यूलर् मांगकर लाए थे। बर्लिन् के राष्ट्रीय संग्रह का कुछ अंश यहां सुरक्षित है। प्राध्यापक हैलमुट् फ़ॉन् ग्लाज़नाप् यहां के सुप्रसिद्ध संस्कृतज्ञ हैं। आपने भारतीय संप्रदायों पर अनेक लोकप्रिय निबंध लिखे हैं। बौद्ध, जैन तथा हिन्दु धर्म पर बृहत्काय तथा सर्वांगपूर्ण ग्रन्थों की रचना करके आपने जर्मन साहित्य की न्यूनता को पूरा किया है। आदिकाल से आज तक धार्मिक विचारों और प्रथाओं के विकास का आपने अध्ययन किया है। आपके साथी दो और प्राध्यापक हैं। एक श्री हर्मान् वैलर् और दूसरे श्री हाउअर्। हरर्मान् वैलर् संस्कृत काव्य के मर्मज्ञ हैं। आपके जर्मन अनुवाद अति मनोज्ञ हुए हैं। इनसे अधिक उदात्त अन्य लेखक विद्यमान नहीं। श्री हाउअर् योगशास्त्र के तत्त्ववेत्ता हैं। केवल शाब्दिक ज्ञान से ही आप की तुष्टि नहीं होती। योग के आध्यात्मिक तत्त्वों में भी लगे हुए हैं। प्राध्यापक वुस्ट् हिट्लर् के प्रसिद्ध अनुयायियों में से हैं। अतः युद्ध के पश्चात् उनका विश्वविद्यालय से संबंध नहीं रहा। ट्यूबिंगन् में संस्कृत के १८ विद्यार्थी हैं। फ्रांक्फ़ुर्ट् में प्राध्यापक लोमेल् आर्य तथा पारसी धर्म के वेत्ता हैं। बर्लिन् में आज दो विश्वविद्यालय हैं। एक पुराना हुम्बोल्ट् के नाम से विख्यात है। दूसरा नया बनाया हुआ है, इसका नाम स्वतंत्र विश्वविद्यालय है। पुराना साम्यवादी क्षेत्र में है। यहां श्री वाल्टर् रूबन् संस्कृत पढ़ाते हैं। आप स्वयं साम्यवादी हैं। आप साम्यवाद के ऐतिहासिक दृष्टिकोण का अनुसरण करते हुए संस्कृत काव्यों में से भी सामाजिक संघर्ष के प्रमाण निकालने का प्रयत्न करते हैं। उपनिषदों के संबंध में भी आपके विचार जर्मनी में किसी को स्वीकार्य नहीं। युद्ध में बर्लिन् पर गोलों की वर्षा लगातार दो वर्ष तक होती रही। एक–एक रात्रि में १५००/१५०० विमान १००/१०० के गोले बरसाते थे। समस्त बर्लिन् खण्डहर हो गया। इसलिए जो कुछ भारतीय ग्रन्थ बर्लिन् से बाहर पहुंचा दिये गये थे उनमें से अनेकांश बच गए किन्तु जो बर्लिन् से बाहर न ले जाए जा सके वे नष्ट हो गए। यही दशा अद्भुतागारों की हुई।

जर्मनी के साम्यवादी क्षेत्र में दो और विश्वविद्यालय हैं जहां भारतीय अन्वेषण होता है—हाले (Halle) और लाईप्त्सिक् (Leipzig)। हाले में श्री थीम वेद तथा पाणिनीय व्याकरण में रुचि रखते हैं। यहां विश्वविख्यात संस्था Bibliothek der Deutschen Morgenlandischen Gesellschaft में ४०,००० प्राच्य ग्रन्थरत्नों का संग्रह अक्षुण्ण सुरक्षित है। इनमें से अधिकांश भारतीय हैं। लाइप्त्सिक् में प्राध्यापक फीड्रिक् वैलर् संस्कृत, भोट तथा मोंगोल के प्रकाण्ड पण्डित हैं। निरन्तर विद्याभ्यास से आपकी पीठ और ग्रीवा झुक गई है। नेत्रों की ज्योति क्षीण हो चुकी है। तब भी आप भोट और मोंगोल साहित्य में निरन्तर लीन रहते हैं। मुग़ल और मोंगोल एक ही जाति के नाम हैं। जो मोंगोल चीन में विजेता बनकर गये तथा जो मोंगोल में ही रहे वे बुद्ध के अनुयायी, भारतीय साहित्य के रक्षक तथा परिवर्धक बने। किन्तु जो भारत की ओर आए वे मुसलमान होकर आए। मोंगोल शब्द पालि मग्गोल और संस्कृत मौद्गल्य अर्थात् मुद्गल–गोत्रज का अपभ्रंश है। १८वीं शताब्दी में जब दीनहीन भारत विदेशियों से पदाक्रांत था, जब भारत को अपनी भी पूर्ण सुध न थी,उस समय अर्थात् १७४८ में मोंगोल सम्राट् ने विराट् भारतीय बौद्ध साहित्य का भोट अनुवादों की सहायता से अपनी भाषा में अनुवाद कराया। १८वीं शताब्दी मोंगोल का सुवर्ण युग है। मोंगोल भाषा में उत्कर्ष की पराकाष्ठा है। मोंगोल भारत का नवीनतम अथवा अर्वाचीनतम सखा है। किन्तु हम अनभिज्ञ हैं, जानकारी की दृष्टि से अन्धे हैं। यत्न की दृष्टि से आलस्यपूर्ण हैं। श्री वैलर् आज उन विद्वानों के प्रतीक हैं, जिन्होंने हमारे लिए मोंगोल का उद्घाटन किया और दिन प्रतिदिन हमको उसके समीप ला रहे हैं। इनके ४, ५ विद्यार्थी भी इसी पुण्य काम में लगे हुए हैं।

जर्मनी के उत्तर में समुद्र तट पर कील (Kiel) और हाम्बुर्ग दो पुराने विद्यापीठ हैं। कील में प्राध्यापक ऑटो श्राडर वैष्णव आगम, तन्त्र और उपनिषदों के ज्ञाता हैं। साथ में आप तेलुगु तथा तमिल भी पढ़ाते हैं। यहां ७, ८ विद्यार्थी हैं। युद्धकाल में संस्कृत पुस्तकें लगभग सभी नाश हो चुकी हैं। हमारा कर्तव्य है कि जर्मनी के पुस्तकालयों के भारतीय विभाग की क्षति को पूरा करने में सहायता करें।

हाम्बुर्ग जैन अनुसन्धान का केन्द्र है, केवल जर्मनी के लिये ही नहीं अपितु सारे यूरोप के लिये। केवल इसी नगर में प्राकृत तथा अपभ्रंश का अनुसन्धान हो रहा है। प्राध्यापक शुब्रिंग की आयु ७३ वर्ष है। इन्होंने जैनों के साहित्य के आधार पर एक आकर–ग्रन्थ की रचना की है। इनके शिष्य तथा उत्तराधिकारी श्री आल्स्डॉर्फ़् हैं। आप दिगम्बर तथा श्वेताम्बर सम्प्रदायों से भली भांति परिचित हैं। आपके विद्यार्थी भी इसी दिशा में लगे हैं। जैन पुराण, कथा–साहित्य, चरित्र–साहित्य आदि में अनुसन्धान चल रहा है। श्री आल्स्डॉर्फ़ भारत में कई बार आ चुके हैं। प्राचीन हस्तलेखों के अनेक चित्र आप ले जाते रहे हैं। भारतीय कला तथा पुरावशेषों के भी इनके यहां शतशः चित्र हैं। डॉ॰ तवाडिया एक पारसी सज्जन, हिन्दी, गुजराती तथा मराठी पढ़ाते हैं, यद्यपि आपका अन्वेषण क्षेत्र पुराना पारसी साहित्य है–अवस्ता तथा पहलवी। २५ वर्षों से प्राचीन तथा अर्वाचीन भारतीय ग्रन्थ–माला का प्रकाशन भी हो रहा है। इसका नाम है Alt- und Neu-Indische Studien. अन्त में गोटिंगन् (Göttingen) विश्वविद्यालय का उल्लेख करते हुए मुझे हर्ष होता है। यहां श्री वाल्ट्श्मिट् हीनयान तथा महायान बौद्ध परम्परा पर काम कर रहे हैं। आपके पास ७, ८ विद्यार्थी हैं। प्रथम विश्वयुद्ध से पूर्व जर्मन विद्वानों ने अत्यन्त परिश्रम तथा साहस से मध्य एशिया के लुप्त विहारों से अनेक संस्कृत ग्रन्थखण्डों का संग्रह किया। श्री वाल्ट्श्मिट् इनके अध्ययन में व्यग्र हैं। इनके काम में धैर्य तथा बुद्धि की पराकाष्ठा है—अज्ञात वस्तुओं को ज्ञात की सीमाओं में लाना। इस ज्ञान और इस उपकार के लिये भारत जर्मनी का सदा ऋणी रहेगा।

२४.११.१९५२

३५. संस्कृत विश्व–परिषद्

प्राचीन विदर्भ जनपद के आधुनिक महानगर नागपुर में मैं संस्कृत विश्व–परिषद् के तृतीय अधिवेशन में पधारने वाले विद्वानों और पण्डितों का हार्दिक स्वागत करता हूं। विदर्भ संस्कृत साहित्य में प्रसिद्ध है। वैदर्भी रीति हमारे प्रान्त की विशेष देन है। "समग्रगुणा वैदर्भी" ऐसा साहित्यिकों का मत है। आचार्य दण्डी ने वैदर्भी रीति के दश गुण गिनाए हैं —

श्लेषः प्रसादः समता माधुर्यं सुकुमारता।
अर्थव्यक्तिरुदारत्वमोजः कान्तिसमाधयः॥
इति वैदर्भमार्गस्य प्राणा दशगुणाः स्मृताः।

कविकुल–गुरु कालिदास ने इसी रीति का अनुसरण करके जगत्–ख्याति प्राप्त की थी। उनके श्रेष्ठ खण्डकाव्य *मेघदूत* के "स्वाधिकारात् प्रमत्तः" और "शापेनास्तंगमितमहिमा" यक्ष ने जिन रामगिरि के आश्रमों में एक शाप–वर्ष व्यतीत किया था वे रामगिर्याश्रम हमारे प्रान्त के अन्तर्गत रामटेक के नाम से आज निर्दिष्ट हैं। आषाढ के प्रथम दिवस पर अन्तर्बाष्प यक्ष ने यहां पर ही मेघ का स्वागत किया था और याच्ञा की थी – सतंप्तानां त्वमसि शरणं तत् पयोद प्रियायाः संदेशं मे हर। मालती–माधव में महाकवि भवभूति ने अपनी जन्मभूमि का परिचय स्वयं दिया है – अस्ति दक्षिणापथे विदर्भेषु पद्मपुरं नाम नगरम्।

संस्कृत भारत की प्राचीनतम साहित्यिक भाषा है। वास्तव में अधिकांश संस्कृत साहित्य प्राचीन स्वतन्त्र भारत की मूर्तिमान् स्वतन्त्र आत्मा है। यदि भारत का आज संसार में आदर है तो उसका बहुत कुछ श्रेयस् संस्कृत साहित्य को है। शैव, वैष्णव और बौद्ध धर्मो के द्वारा संस्कृत साहित्य की विचारधारा भारत से बाहर के अनेक देशों में फैली थी। श्रीलंका और म्यान्मार्, थाई, कम्बुज और मलय, जावा, सुमात्रा और बालि तिब्बत और मोंगोल, चीन तथा कोरिया और जापान आदि देशों में आज भी संस्कृत विचारधारा के अंश विद्यमान हैं।

संस्कृत का साहित्य विस्तृत और विशाल है। इसकी तुलना में ग्रीक और लैटिन साहित्य बहुत छोटे हैं। संस्कृत साहित्य में विदेशी अंश न्यूनतम है। लगभग आदि से अन्त तक मौलिकता इसका प्रधान गुण है। भारतीय परम्परा के अनुसार संस्कृत साहित्य अनादि काल से चला आया है। पाश्चात्य विद्वानों के अनुमानों से भी यह साहित्य किसी और की अपेक्षा अधिक वृद्ध और अविछिन्न है। भौगोलिक दृष्टि से जितने दूर दूर देशों में इसका विस्तार हुआ, उतना विस्तार अन्य किसी प्राचीन साहित्य का नहीं हुआ।

शासन–पद्धति, शिक्षा और विज्ञान, सभी कुछ हिन्दी और दूसरी भारतीय भाषाओं में अभिव्यक्त करने के लिए हमें लाखों नए शब्दों की आनश्यकता है। इस सम्बन्ध में भारतीय संविधान का विशेष निदेश है "जहां आवश्यक या वांछनीय हो" वहां हिन्दी के शब्दभण्डार के लिये "मुख्यतः संस्कृत से.... शब्द ग्रहण करते हुए हिन्दी की समृद्धि सुनिश्चित करना संघ का कर्तव्य होगा।" इस निदेश में तीन शब्द विशेष ध्यान देने योग्य हैं – आवश्यक, वांछनीय और मुख्यतः। मुख्यतः पद से स्पष्ट है कि संस्कृत ही हिन्दी का (तथा दूसरी भारतीय भाषाओं का) प्रधान स्रोत है। गौणरूप से संविधान ने अष्टम अनुसूची में दी हुई अन्य भारतीय भाषाओं का उल्लेख किया है। संस्कृत की इसी मुख्यता को सामने रखते हुए भारतवर्ष की भाषाओं के परिगणन में जनभाषा के न होते हुए भी संस्कृत को वही स्थान दिया है जो अन्य भाषाओं को। जिस प्रकार से पौधों में वृद्धिशील अग्राङ्ग होता है, उसी प्रकार भारतीय भाषाओं का संस्कृत भी वर्धनकारी अङ्ग है।

संविधान के निदेश का दूसरा पद "वांछनीय" विशेष अर्थ का द्योतक है। हिन्दी में कई बार एक ही अर्थ के लिये दो अथवा तीन शब्द हो सकते हैं किन्तु अन्य भारतीय भाषाओं के प्रयोक्ताओं को जो शब्द अधिक सुगम हो वह वांछनीय कहलाएगा। उदाहरण निर्वाचन और चुनाव। हिन्दी में दोनों ही शब्द चलते हैं किन्तु अहिन्दी भाषाओं की दृष्टि से निर्वाचन वांछनीय होगा। "आवश्यक" पद

स्पष्ट है। जहां हिन्दी (अथवा अन्य भारतीय भाषाओं) में शब्द विद्यमान ही नहीं और देश के विकास के लिये भारतीय शब्द की आवश्यकता है वहां शब्द का निर्माण संस्कृत के आधार पर ही होगा। जैसे constitution के लिये संविधान।

संस्कृत के शब्दों का ग्रहण करने से हिन्दी, बंगला, मलयालम आदि अन्य भारतीय भाषाओं के समीप पहुंत जाती है। हमारी प्रान्तीय भाषाओं का शब्दभण्डार एक लाख से अधिक नहीं। मद्रास विश्वविद्यालय द्वारा प्रकाशित तमिल के सप्तभागी महाकोश में एक लाख में से ५३,००० शब्द संस्कृत के हैं। बंगला, मलयालम आदि में संस्कृत शब्द संख्या ८० प्रतिशत तक पहुंच जाती है। इससे व्यक्त है कि, एक ओर हमारी परम्परा, दूसरी ओर संविधान, सभी प्रकार से संस्कृत हमारे लिये एकता का सूत्र है।

संस्कृतं हि अस्माकं राष्ट्रभाषा। ये विर्मशकारिणो जनाः ते सर्वे एवं मन्यन्ते। एषा पुण्यतमा गभीरतमा सुविशाला च। अस्या भाषायाः निखिलं गौरवं वयमपि न जानीमः। अद्यत्वे ये केचन संस्कृतम् अधीयते ते प्रायः शतादधिकं ग्रन्थान् नाऽधीयते।

संस्कृत–वाङ्मयं तु सुविस्तीर्णम्। सहस्रशो हि ग्रन्था भारतवर्षस्य ग्रामेषु ब्राह्मण–कुलानां अलंकारभूता राष्ट्रनिक्षेपा इव भृशं गुप्ताः शेरते। कोऽपि न जानाति कानि–कानि रत्नानि तत्र निहितानि।

वेदाः, तेषां विविधाः शाखाः, ब्राह्मणानि, उपनिषदः, श्रौत–गृह्य–धर्म–सूत्राणि, स्मृतयः, पुराणानि, ऐतिह्यं, व्याकरणं, इत्येवमादयः आकरग्रन्थाः। तेषां भाष्याणि पद्धति–प्रयोग–प्रभृति असंख्यं साहित्यं वर्तते। काव्यानां तु महती संख्या सहस्रादपि ऊर्ध्वा। जैनानां बौद्धनामपि ग्रन्थाः प्रभूताः।

नैतावदेव। सन्ति शिलासु ताम्रपट्टेषु च उत्कीर्णानि पुरातन–भूपतीनां शासनानि। अपरं च संस्कृतं न केवलं अस्माकं राष्ट्रे यत्र तत्र सर्वत्र दरीदृश्यते परं अन्यत्रापि संस्कृत–साम्राज्यावशेषा उपलभ्यन्ते। अस्ति हिमाद्रेरुत्तरतो भोटप्रदेशः। तत्र लघुभोटो महाभोटश्च। द्वयोरपि पञ्च–ग्रन्थ–सहस्राणि। ततोऽपि वा भूयांसि अविज्ञातानि पुस्तकानिस्युः। तेषां भोट–भाषायाम् अध्ययनं अध्यापनं च सततं श्रमणैर्विहारेषु क्रियते। पञ्च–वर्षाणि व्यतीतानि यदा मोंगोलदेशीयः। साङ्पोऽभिधानो विद्वद्वरो भोटवर्षात् मम पार्श्वे आगतः। तेन भोटवर्षे निवसता संस्कृत–नाम–रूपावली नीति–श्लोकाश्च शिक्षिता आसन्।

कामरूपात् प्राच्यां ब्रह्मदेशः। तत्र अद्याऽपि मनुकृतं धर्मशास्त्रं अनुसृत्य व्यवहारो भवति। तेषां धर्मभाषा पालिनाम्ना सुविख्याता। सापि संस्कृत–दुहिता। यथा ब्रह्मदेशे तथा श्रीलंकाद्वीपेऽपि हीनयानानुयायिनो बौद्धाः पालिभाषां प्रयुञ्जते। ब्रह्मदेशात् पूर्वतनः श्यामदेशः। तत्र अष्टवर्ष–शतानि पूर्वं संस्कृतं राज्यभाषा आसीत्। अस्य प्रमाणं तत्रोपलब्धानि अष्टशत–संख्याकानि पुरातन–नृपतीनां शासनानि। एतानि शासनानि भूयिष्ठं अरण्येषु उपलब्धानि।

संस्कृतस्य साम्राज्यं सुदूरदूरं विस्तीर्णमासीत्। यव–द्वीपे सुमात्रा–द्वीपे बालि–द्वीपके लम्बक–द्वीपके वर्णु–महाद्वीपे पुरातन–संस्कृत–शासनानि पाश्चात्य–विद्वद्भिः अन्विष्य प्रकाशं नीतानि।

बालिद्वीपे सहस्रद्वयाद् भूयांसि पुस्तकानि सन्ति। तानि संस्कृतमाश्रित्य रचितानि। तेषु पौष्यचरितं, अर्जुनविवाहः, संस्कृतरूपावलिः, श्रीमद्भगवद्गीता, अमरमाला, चतुर्वेदाभिधाना लघ्वी मन्त्रसंहिता, रामायण–महाभारत–नाटकानि। समुद्रतटस्थं वरुणमन्दिरं, यद्भारते वर्षेऽपि दुर्लभं, तेषां सुखभूमि–सिंहराज–प्रभृति नगरनामानि—इति सर्वं दृष्ट्वा ते देशा अस्यदीया एव इति भावनापरिप्लवः उज्जृम्भते।

"आत्मानं विद्धि" इति ऋषीणां उपदेशः। संस्कृतम् अस्माकं आत्मा। संस्कृतं अस्माभिर्वेदितव्यम्। तस्मादृते वयं अज्ञातात्मानो भविष्यामः। अत्र सुमहान् प्रयत्नः आस्थेयः।

संस्कृतं स्वस्थानात् कथं प्रभ्रष्टं वयं च कथं इति समानौ प्रश्नौ। अस्माकं ब्रह्मबलं क्षत्रबलं वणिक्बलं च मन्दं–मन्दं ह्रासं गतानि। क्षत्रबलं उत्तरपश्चिमे सहस्रवर्षपूर्वं यवनैर्भञ्जितम्। यवनैः प्राप्तविजयैः संस्कृतं राज्य–शासनाद् बहिष्कृतम्। संस्कृतमजिज्ञासन्तः संस्कृत–विद्वेषिणो यवनाः मन्दं–मन्दं भारते वर्षे विस्तीर्णाः। यत्र यत्र ते गताः तत्र तत्र तैः संस्कृतं न्यक्कृतम्।

यवनाननु आंगला अत्रागताः। तैः स्वभाषा प्रसारिता। अस्माकं बालाः बालिकाश्च आत्मानं विस्मृत्य अद्य वैदेशिक–भाषाऽध्ययनं एव स्वं गौरवं मन्यन्ते।

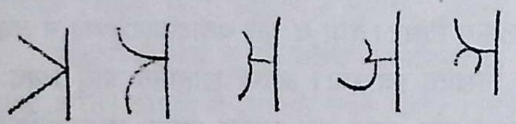
संस्कृतस्य अनध्ययनाद् वयं महापङ्के निमंक्ष्यामः इति मनसि धृत्वा अस्माभिः प्रयतितव्यम्। पुनरपि अस्माभिस्तथा यतितव्यं यथा अस्मिन् देशे अन्यत्र च संस्कृतस्य गौरवं पुनः समापद्येत। तत्रैवाऽस्माकं कल्याणम्॥

संस्कृतं नाद्यतनी भाषा। अनया च भवितव्यम् एव। तत् कथम्। अहीनं संभाषणम्। बालोपयुज्यमाना लघवो ग्रन्थाः। महान्तो निबन्धा नानाप्रकरणाः सर्वविज्ञोपयुज्यमानाः। अन्ततश्च निखिलं शब्दजालम्।

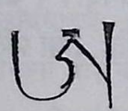
अस्मदीया संस्कृतिः सर्वा अशेषेण संस्कृतम् आश्रित्य वर्तते। संस्कृतभाषया विनाकृताः सर्वशो वयम् असंस्कृताः। पारसमुद्रिकाणां प्रतीचां गौरवर्णिनां गौरवं नास्माकं श्याववर्णिनां गभीरात् कश्मलगर्ताद् उद्धाराय कल्पते। अत्र तु कश्चिद् भाषेत – अस्माकं तैर् अनस्मदीयैः शास्त्रैः कार्यं, ता पारसामुद्रिका विद्याः पारं मन्तव्याः। अन्यथा सति यथाद्य पादक्षुण्णास्तथैव स्थास्याम इति। तत्र वदामः। सत्यम्। अध्येतव्यानि अनस्मदीयान्यपि शास्त्राणि पारं च गन्तव्यास्तास्ता विद्याः। तथा च भूते यथादायादक्षुण्णा न तथा स्थास्यामः। तच्च वयम् अद्यत्वे कुर्मः। कुर्वन्तोऽपि च गौरवाद्धीनाः पृथिव्यां निखाता इव स्मः। आत्मा ह्यात्मनैव त्रातुं शक्यः। आत्मकाये धृते परशास्त्राणि मण्डनानि भविष्यन्ति। आत्मनि तु प्रणष्टे किं मण्डनं नाम, कस्य वा। प्रथमम् आत्मा सम्यक्पोषितो ऽधृष्यस् तुङ्गस् तिष्ठेत्। यत् किंचिच्चास्यापेक्षितं तद् अस्यैव दासीभूयोपभोग्यं स्यात्। स्वल्पो मे कालः। महांश्चैष विनयः। न चेह विलसितुं कामये। मन्ये भवन्तः सर्वे संस्कृतज्ञाः संस्कृतस्य पुराभवं पदं प्रत्यापादने नानेकमताः। केषांचिच् चेदत्र नानुमतिः, तेषां प्रति न मयैष यत्नः। अहं अहर्निशं यते देववाणीम् आलम्ब्य पुनरपि वयं देवत्वम् आरोहाम इति।

३६. अकार :

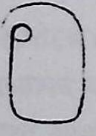
भगवन्तः पश्यत। अयं ब्राह्मोऽकारः। देवानांप्रियेण प्रियदर्शिना महाराजाधिराजाशोकेन लेखापितेषु शासनेषु प्राच्यां प्रतीच्यां उदीच्यां नीच्यां च दिशि सर्वत्र धर्मस्तम्भेषु शिलासु चोत्कीर्णः॥ एष योनिः सर्वेषाम् अकाराणां – भारते वर्षे बृहद्भारते च॥ दक्षिणपार्श्वस्थो दण्डः। वामपार्श्वे शृङ्गद्वयम्। एषामेव दण्ड–शृङ्गाणां विपरिणामाद् शतादूर्ध्वं रूपाणि जातानि॥



एषा परम्परा उत्तरापथे।



अयं भोटवर्षीयो ऽकारः। अस्माकम् अधुनातन–देवनागर–अकारेण सदृशः। चारुदर्शनः। त्रयोदशवर्ष–शतपूर्वं भोटानां प्रथमाचार्येण अयं कृतः। अस्य प्रचारो मोंगोल–राष्ट्रे ऽपि दृश्यते। तन्त्रमन्त्रेषु अस्य प्रभावः सुप्रसिद्धः।



अयं सर्पाकृतिः ऊर्ध्वपुच्छः अकारः कस्माद् देशादिति नानुमातुं भवन्तः शक्ष्यन्ति। अयं थाइदेशात्। थाइ–देश–वर्णमाला–आरम्भः ककाराद् भवति। अकारस्तु त्रिचत्वारिंशो वर्णः।

उलूकनेत्रो महावीर–लाङ्गूलो दण्डधारी अयम् अकार सिंहलद्वीप–निवासी। भाषा सैंहली। आम्रद्वीप इति आम्रफलसादृश्यात् श्रीलंकाया नाम॥

अयमपि अकार एव। कस्माद् देशाद् अयम् उदाहृतः। भवन्तो जानन्ति। चीनवर्षाद् अयम् अकारः। चीनलिपौ वर्णा न सन्ति। तत्र शब्दा एव सन्ति। अयं तु अकारो बौद्धशब्दानामनुलेखने प्रयुज्यते – यथा अवलोकितेश्वरे, अमिते, मगधराजे अमृतोदने॥

३७. महाराजाधिराज श्री भोजदेव–विरचित "समराङ्गण–सूत्रधार"

संस्कृत विद्या और विज्ञान के प्रेमी तथा पोषक शक्तिशाली भारतीय महाराजाओं में मालव देश के श्री भोजदेव अन्तिम महाराज थे। महाराज विक्रमादित्य के नाम को कालिदास आदि नवरत्नों ने संसार में प्रसिद्ध किया, किन्तु स्वयं महाराज विक्रमादित्य ने कोई प्रौढ ग्रन्थ लिखा हो, सो एक भी प्रमाण प्रस्तुत नहीं। इसके प्रतिकूल श्री भोजदेव के सहकारी "कविरत्नों" का नाम–संकीर्तन अथवा गणनामात्र लोक में अज्ञातप्राय होते हुए, स्वयं श्रीमहाराज के नामाङ्कित प्रकाशित तथा अप्रकाशित बीसियों ग्रन्थ अद्यावधि उपलब्ध हैं। हस्तलेख संग्राहक पुस्तकालयों के सूचीपत्रों से अनुमान होता है कि साहित्य, व्याकरण, आयुर्वेद आदि के अतिरिक्त प्रत्येक विषय पर महाराज भोज ने ग्रन्थ लिखे होंगे। शृङ्गारप्रकाश तथा सरस्वती–कण्ठाभरण का नाम प्रत्येक पण्डित को सुपरिचित है। आधुनिक विद्वानों का अनुमान है कि ये समस्त ग्रन्थ महाराज के दानपात्र "भिक्षुक" पण्डितों ने बनाये और महाराज को प्रसन्न करने के लिये प्रति अध्याय तथा ग्रन्थ–समाप्ति पर ग्रन्थकारत्वेन महाराज का नाम लिखा। बहुत सम्भव है कि यह अनुमान ऐतिहासिक घटना हो। प्रमाणरूपेण कहा जा सकता है कि श्री भोजदेव–नामांकित भिन्न–भिन्न ग्रन्थों की लेखशैली तथा भाषा में कोई समानता नहीं। अस्तु।

श्री भोजदेव अथवा श्रीभोजदेव के अन्नजीवी पण्डितों की कृतियों में प्राचीन भारत के शिल्प और कला–गौरव का दिग्दर्शन कराने वाली संस्कृत साहित्य में अपने प्रकार की एकमात्र रचना "समराङ्गण–सूत्रधार"– अर्थात् मानव वसति का शिल्पी – को प्रातः स्मरणीय स्वर्गीय महामहोपाध्याय त. गणपति शास्त्री ने सम्पादित करके आर्यजाति की अनन्य सेवा की है। नगर, ग्राम, राजगृह आदि निर्माण करने के नियमों के अतिरिक्त गजयन्त्र, द्वारपालयन्त्र, विमान, वर्षागृह आदि विचित्र–विचित्र परम विस्मयकारी यन्त्रों का नाम और संक्षिप्त वर्णन इस ग्रन्थ में किया गया है। कोई आधुनिक भौतिक विज्ञान का अनन्य उपासक तथा पुरातन काल में यन्त्रसत्ता की कथामात्र में अविश्वासी जीव यह न समझ बैठे कि यन्त्र वर्णन बीसवीं शताब्दी का प्रक्षेप है, इसलिये हम आरम्भ में ही पाठकों को सूचना दे देते हैं कि इस ग्रन्थ का एक हस्तलेख १५९४ संवत् अथवा आज से चार शताब्दी पूर्व का लिखा है।

आज के लेख में हम समराङ्गण–सूत्रधार के यन्त्र–विधान नामक ३१वें अध्याय का संक्षिप्त परिचय कराएंगे। ग्रन्थकार अध्याय के आदि में संसार–रूपी महद्यन्त्र के परिचालक शिव को आशीःरूप में स्मरण करके यन्त्र–शब्द का लक्षण करता है —

यदृच्छया प्रवृत्तानि भूतानि स्वेन वर्त्मना। नियम्यास्मिन् नयति यत् तद् यन्त्रमिति कीर्त्तितम् ॥ ३॥

अर्थात् – किसी विशेष संयोग के बिना प्रवृत्त भौतिक पदार्थों को अपने अनुकूल विशेष प्रकार से अपने में परस्पर संयुक्त करके जो प्रवृत्त कराता है, उसको यन्त्र कहते हैं। पूर्वोक्त श्लोक में यन्त्र–शब्द के पारिभाषिक लक्षण में व्याकरण–सिद्ध यम् धातु से अर्थपूर्ति न जतलाकर उपसर्ग नि तथा धातु नी की अर्थपूर्ति के लिये कल्पना की गई है – नियम्यास्मिन् नयति। यह कल्पना अर्थवैशद्य के लिये की गई है, इसलिये नहीं कि यम् धातु स्वयं सम्पूर्ण अर्थ दर्शाने में असमर्थ है। उत्तरवर्ती श्लोक में "यमयति" क्रियापद यन्त्र–शब्द के पूर्णरूपेण अन्वर्थ–संज्ञा–भाव को दर्शाता है —

स्वरसेन प्रवृत्तानि भूतानि स्वमनीषया। कृतं यस्माद् यमयति तद्वा यन्त्रमिति कीर्त्तितम् ॥ ४॥

अर्थात् – यथेष्ट प्रवृत्त भूतों को अपनी इच्छा के अनुकूल उनके कार्य को नियमन करता है, इसलिये यन्त्र कहते हैं। यहां यह निर्देश करना अनर्थक न होगा कि समस्त यन्त्राध्याय में वाणिज्य–पदार्थ बनाने वाली निर्माणियों का वर्णन नहीं, किन्तु विस्मयकारी कुतूहलोत्पादक क्रियाओं के करने वाले यन्त्रों का वर्णन है। यदि प्राचीन भारत में केवल कुतूहलोपचार के लिये ही नहीं, किन्तु वाणिज्य के लिये यन्त्र बनाये गये होते, तो निश्चित था कि यन्त्रविद्या उत्तरोत्तर उन्नति पर पहुंच जाती, और आज भारत यन्त्रकला में भी संसार का गुरु होता।

तस्य बीजं चतुर्धा स्यात् क्षितिरापोऽनलोऽनिलः। आश्रयत्वेन चैतेषां वियदप्युपयुज्यते ॥ ५॥

अर्थात् – यन्त्र के आधार तथा कारणरूप पृथिवी, जल, अग्नि और वायु ये चार पदार्थ हैं। इनके आश्रय से आकाश भी प्रयुक्त होता है। पृथिवी से लोहा, तांबा, लकड़ी आदि सब पार्थिव पदार्थों का ग्रहण होता है। आकाश शब्द यहां निस्संन्दिग्धतया vacuum का वाची है।

प्रकृत्या पार्थिवः सूतस्त्रयात् तत्र क्रिया भवेत् ॥ ६॥

अर्थात् – स्वाभाविकतया पार्थिव भाग पिरोया हुआ होता है और जल, अग्नि तथा वायु इन तीनों से उस पार्थिव ढांचे में क्रिया होती है। जल, अग्नि अथवा वायु विना पार्थिव ढांचे वश में नहीं आ सकते, न ही केवलमात्र पार्थिव पदार्थ विना शेष तीन भूतों के क्रिया उत्पन्न कर सकते हैं।

यन्त्र चार प्रकार के होते हैं –

स्वयंवाहकमेकं स्यात् सकृत्प्रेर्यं तथापरम्। अन्यदन्तरितं वाह्यं वाह्यमन्यत् त्वदूरतः ॥ १० ॥

अर्थात् – (१) स्वयंवाहक (२) सकृत्प्रेर्य (३) अन्तरितवाह्य (४) अदूरतोवाह्य। स्वयंवाहक = जिस यन्त्र में वाहक (driver) की आवश्यकता न हो। सकृत्प्रेर्य = जो एक बार चलाया जाने पर स्वयं ही चलता रहे। अन्तरितवाह्य = अन्दर से चलाया जाने वाला यन्त्र। अदूरतोवाह्य = बाहर पास से चलाया जाने वाला यन्त्र। जब तक समराङ्गण–सूत्रधार की कोई प्राचीन प्रौढ टीका न मिले, तब तक निश्चित रूपेण नहीं कहा जा सकता कि उपर्युक्त यन्त्रविभागों का सोदाहरण प्राचीन व्याख्यान क्या था। हमने शब्दार्थगम्य व्याख्यामात्र दी है।

स्वयंवाह्यमिहोत्कृष्टं हीनं स्यादितरत् त्रयम् ॥ ११ ॥

अर्थात् – चारों प्रकार के यन्त्रों में से स्वयंवाह्य यन्त्र सर्वोत्कृष्ट है। शेष तीनों तदपेक्षया हीन हैं।

एका स्वीया गतिश्चित्रे वाह्ये, ऽन्या वाहकाश्रिता। अरघट्टाश्रिते कीटे दृश्यते द्वयमप्यदः ॥ १३ ॥

अर्थात् – चित्रवाह्य में दो गतियां होती हैं। एक यन्त्र की अपनी, दूसरी चलाने वाले के अधीन। ये दोनों गतियां रहट (Persian wheel) पर चलने वाले कीड़े में देखी जाती हैं।

इत्थं गतिद्वयवशाद् वैचित्र्यं कल्पयेत् स्वयम्। अलक्षता विचित्रित्वं यस्माद् यन्त्रेषु शस्यते ॥ १४ ॥

अर्थात् – इस प्रकार मनुष्य स्वयं दो (तथा अधिक) गतियों से विचित्रता करे क्योंकि यन्त्रों में (आन्तरिक गतिकारक यन्त्राङ्गों का) दिखाई न पड़ना तथा गति की विचित्रता प्रशस्य होती है।

पार्थिवं पार्थिवैर्बीजैः पार्थिवं जलजन्मभिः ॥ २१ ॥
तदेव तेजोजनितैस्तदेव मरुदुद्भवैः। आप्यमाप्यैस्तथा बीजैरानलैरनिलैरपि ॥ २२ ॥
वह्निजैश्च मरुज्जातैः पार्थिवैर्वारुणैरपि। मारुतं मारुतैराप्यैः पार्थिवैरानलैस्तथा ॥ २३ ॥
वह्निजातेऽपि बीजं स्यात् सूतः सोऽपिच वानिले। पार्थिवानां भवेद् बीजमाप्यानामपि वा रणे ॥ २४ ॥
इति बीजानि सर्वेषां कीर्तितान्यखिलान्यपि।

अर्थात् – पार्थिव बीज पार्थिव, जलज, अग्निज तथा वायुज बीजों से; जलज बीज जलज, अग्निज तथा वायुज बाजों; से और अग्निज वायुजों से तथा पार्थिव जलजों; से और वायुज वायुज, जलज, पार्थिव तथा अग्निज बीजों से (संयुक्त होकर यन्त्र का सार्थक अंग बनते हैं)। तथा वह्नि से वायु (gas) उत्पन्न होने पर वह (सूतः) प्रेरित किया हुआ (वायु) बीज बन जाता है। (यह वायु) पार्थिव तथा जलज (बीजों का) भी रण में (सहकारी) बीज होता है। (अग्नि, वायु, पृथिवी तथा जल – इन चारों मुख्य) बीजों के समस्त

(सहकारी) बीज इस प्रकार समाप्त हुए। श्लोक २४ में वर्णित अग्निज वायु (gas) का प्रयोग रण में किस प्रकार और किस प्रयोजन के लिये होता था, यह पाठक केवल अनुमान ही कर करते हैं।

कुड्यंकरणसूत्राणि भारगोलकपीडनम् ॥ २५ ॥
लम्बनं लम्बकारे च चक्राणि विविधान्यपि। अयस्ताम्रं च तारं च त्रपु संवित्प्रमर्दने ॥ २६ ॥
काष्ठं च चर्म वस्त्रं च स्वबीजेषु प्रयुज्यते।

अर्थात् – कुड्यंकरणसूत्र(?), भारगोलकपीडन(?), लम्बन (pendulum?), दो लम्बकार(?), विविध प्रकार के चक्र, लोहा, ताम्बा, चांदी, रांगा, सन, प्रमर्दन(?), लकड़ी, चर्म और वस्त्र—ये अपने-अपने बीजों में प्रयुक्त होते हैं।

उदर्कः कर्तरो यष्टिश्चक्रं भ्रमरकस्तथा ॥ २७ ॥ शृङ्गावली च नाराचः स्वबीजान्यौर्वरे विदुः।

अर्थात् – उदर्क, कर्तर, यष्टि, चक्र, भ्रमरक, शृङ्गावली तथा बाण – ये पार्थिव (बीजों में) स्वबीज कहलाते हैं। यष्टि, चक्र, शृङ्गावली तथा नाराच इन शब्दों के सहचारित्व से उदर्क, कर्तर और भ्रमक भी युद्ध में प्रयुक्त प्रहार शस्त्र प्रतीत होते हैं। किन्तु यन्त्राध्याय में परिगणित होने से यदि ये किसी प्रकार के यन्त्रभागों के नाम हों, तो भी आश्चर्य नहीं।

ताप उत्तेजनं स्तोभः क्षोभश्च जलसङ्गजः ॥ २८ ॥
एवमाद्यग्निबीजानि पार्थिवस्य प्रचक्षते। धारा च जलभारश्च पयसो भ्रमणं तथा ॥ २९ ॥
एवमादीनि भूजस्य जलजानि प्रचक्षते। यथोच्छ्रायो यथाधिक्यं यथा नीरन्ध्रतापि च ॥ ३० ॥
अत्यन्तमूर्ध्वगामित्वं स्वबीजान्ययसस्तथा।

अर्थात् – ताप, उत्तेजन, स्तोभ (शब्द) और जल के सङ्ग से उत्पन्न क्षोभ—इस प्रकार के अग्निबीज पार्थिव (बीजों) के (सहकारी तथा उपकारक बीज) कहलाते हैं। जलधारा, जलभार तथा जलभ्रमण इत्यादि जलबीज पार्थिव (बीजों) के (सहकारी तथा उपकारक बीज) कहलाते हैं। यथोचित उच्छ्राय (ऊंचाई), आधिक्य और नीरन्ध्रता (छिद्राभाव?) तथा अत्यन्त ऊर्ध्वगामित्व—ये अयस् (लोहे) के स्वबीज हैं।

संगृहीतश्च दत्तश्च पूरितः प्रतिनोदितः। मरुद् बीजत्वमायाति यन्त्रेषु जलजन्मसु ॥ ३५ ॥

अर्थात् – जलज यन्त्रों में संगृहीत, दत्त, पूरित और प्रतिनोदित वायु प्रयुक्त होता है।

प्रत्येषकं च जनकं प्रेरकं ग्राहकं तथा। संग्राहकं च भूजातं बीजं स्यादनिलोद्भवैः॥ ३८॥

अर्थात् – वायुबीजों के साथ (प्रयुक्त) पार्थिव बीज ये हैं—प्रत्येषक, जनक, प्रेरक, ग्राहक तथा संग्राहक। इससे पूर्वोद्धृत श्लोक में संख्यात पांचों वायुओं के लिये यहां पांच प्रकार के पार्थिव यन्त्र बताए हैं।

प्रेरणं चाभिघातश्च विवर्तो भ्रमणं तथा। जलजं मारुतोत्थेषु बीजे स्यादिति संमतम् ॥ ३९ ॥

अर्थात् – वायुज बीजों में प्रेरण, अभिघात, विवर्त तथा भ्रमण ये जलज बीज होते हैं।

नाना भेदा भवन्त्येषां कस्तान् कार्त्स्न्येन वक्ष्यति ॥ ४३ ॥

अर्थात् – बीजों के असंख्य भेद होते हैं। कोई मनुष्य भी इन सब की गिनती नहीं कर सकता।

यन्त्राणामाकृतिस्तेन निर्णेतुं नैव शक्यते। यथावद् बीजसंयोगः सौश्लिष्ट्यं श्लक्ष्णतापि च ॥ ४५ ॥
अलक्षता निर्वहणं लघुत्वं शब्दहीनता। शब्दे साध्ये तदाधिक्यमशैथिल्यमगाढता ॥ ४६ ॥
वहनीषु समस्तासु सौश्लिष्ट्यं चास्खलद्गति। यथाभीष्टार्थकारित्वं लयतालानुगामिता ॥ ४७ ॥
इष्टकालेऽर्थदर्शित्वं पुनः सम्यक्त्वसंवृतिः। अनुल्बणत्वं ताद्रूप्यं दार्ढ्ये मसृणता तथा ॥ ४८ ॥

चिरकालसहत्वं च यन्त्रस्यैते गुणाः स्मृताः। एकं बहूनि चलयेद् बहुभिश्चाल्यतेऽपरम् ॥ ४९ ॥

अर्थात् – इसी कारण (साध्यवस्तु के भिन्न–भिन्न होने) से यन्त्रों की (बाह्य और आभ्यन्तर) आकृति निश्चित नहीं की जा सकती। (अब आगे) यन्त्रों के गुणों का वर्णन करते हैं—यथावद् बीजों का संयोग , सुश्लिष्टता, श्लक्ष्णता, अलक्षता, निर्वहण, लघुत्व और शब्दहीनता। किन्तु जिन यन्त्रों में शब्द ही साध्य हो उनमें शब्द का आधिक्य, अशिथिलता और अगाढता, समस्त वहनियों में सुश्लिष्टता और समगति, अभीष्ट शब्दोत्पत्ति तथा लय और ताल का अनुगामित्व। (तथा अन्य सभी प्रकार के यन्त्रों में) इष्ट समय पर अर्थदर्शित्व (कौतुक दिखाना अथवा कार्य साधना) और तत्पश्चात् अच्छी प्रकार बंद हो जाना, न्यूनाधिकता–रहित (?), ताद्रूप्य, दृढ परन्तु चिक्कण और बहुत समय तक चलना। एक (ही) यन्त्र कई अन्यों का चलाता है अथवा कोई एक अन्य बहुतों से चलाया जाता है।

अथ कर्माणि यन्त्राणां विचित्राणां यथाविधि॥ ५०॥

न विस्तरान्न संक्षेपात् साम्प्रतं सम्प्रचक्ष्महे। कस्यचित् सा क्रिया साध्या कालः कस्यापि कस्यचित्॥ ५१॥

शब्दः कस्यापि चोच्छ्रायो रूपस्पर्शौ च कस्यचित्। क्रियास्तु कार्यस्य वशादनन्ताः परिकीर्तिताः ॥ ५२॥

तिर्यगूर्ध्वमधः पृष्ठे पुरतः पार्श्वयोरपि। गमने सरणं पात इति भेदाः क्रियोद्भवाः॥ ५३॥

अर्थात् – अब न विस्तार से और न संक्षेप से हम विचित्र यन्त्रों के कर्मो को यथाविधि कहते हैं। किसी (यन्त्र) में (विशेष) क्रिया, किसी में समय, किसी में शब्द, किसी में उच्छ्राय और किसी में रूप और स्पर्श सिद्ध किये जाते हैं। कार्यों के वश से क्रियाएं भी अनन्त होती हैं। तिरछा, ऊपर, नीचे, पीछे, आगे तथा दाएं और बाएं, चलना, सरकना, गिरना इत्यादि क्रियाओं के भेद हैं।

कालो मुहूर्तकाष्ठाद्यैर्भिन्नो भेदैरनेकधा। शब्दो विचित्रः सुखदो रतिकृद् भीषणस्तथा ॥ ५४ ॥

उच्छ्रायस्तु जलजस्य स्यात् क्वचिद् भूजेऽपि शस्यते। गीतं नृत्यं च वाद्यं च पटहो वंश एव च ॥ ५५ ॥

वीणा च कांस्यतालश्च तृमिला करटापि च। यत्किंचिदन्यदप्यत्र वादित्रादि विभाव्यते ॥ ५६ ॥

समस्तमपि तद् यन्त्राज्ञायते कल्पनावशात्।

अर्थात् – मुहूर्त, काष्ठा आदि भागों वाला काल, विचित्र सुखद रतिकृद् और भीषण शब्द, जल का और कभी–कभी पार्थिव पदार्थों का भी उच्छ्राय, गीत, नृत्य, वाद्य, ढोल, बांसुरी, वीणा, कांस्यताल, तृमिला, करटा तथा अन्य जिस प्रकार के भी बाजे हों – ये सब (समयविभाग दर्शाने वाले यन्त्र से वाद्यों तक) बुद्धि के वश से यन्त्ररूप से बन जाते हैं।

नृत्ये तु नाटकं चोक्षः(?) ताण्डवं लास्यमेव च॥ ५७॥

राजमार्गश्च देशी च यन्त्रात् सर्वं प्रसिध्यति। तथा जात्यनुगाश्चेष्टा विरुद्धा यास्तु जातितः ॥ ५८ ॥

ताः सर्वा अपि सिध्यन्ति सम्यग्यन्त्रस्य साधनात्। भूचराणां गतिर्व्योम्नि भूमौ व्योमचरागमः ॥ ५९ ॥

चेष्टितान्यपि मर्त्यानां तथा भूमिस्पृशामिव। जायन्ते यन्त्रनिर्माणाद् विविधानीप्सितानि च ॥ ६० ॥

अर्थात् – नाटक, ताण्डव और लास्य नृत्य तथा राजमार्ग और देशी यह सब कुछ यन्त्र से सम्यक्प्रकारेण सिद्ध होता है। तथा जाति के अनुकूल अथवा विरुद्ध जितनी चेष्टाएं हैं, वे सब यन्त्र के सम्यक् साधन से सिद्ध हो जाती हैं। पृथिवी पर चलने वालों का आकाश में तथा आकाश में चलने वालों (पक्षियों ?) का पृथिवी पर गमनागमन, तथा भूमि स्पर्श करके चलने वाले मनुष्यों (अन्धे, लंगड़े अथवा चोरों) के समान विविध यथेष्ट चेष्टाएं यन्त्र के निर्माण से सिद्ध होती हैं।

यथासुरा जिता देवैर्यथा निर्मथितोऽम्बुधिः। हिरण्यकशिपुर्दैत्यो नृसिंहेन हतो तथा ॥ ६१ ॥

धावनं हस्तियुद्धं च गजानामगडो(?)ऽपि च। नाना–प्रकारा या चेष्टा नाना–धारागृहाणि च ॥ ६२ ॥

दोलाकेल्यो विचित्राश्च तथा रतिगृहाणि च। चित्रा सेना च कुत्व्यश्च स्वयंवाहकसेवकाः ॥ ६३ ॥

सभाश्च विविधाकाराः सत्या मायाः प्रकल्पिताः। एवंप्रायाणि चान्यानि यन्त्रात् सिध्यन्ति कल्पनात्॥ ६४॥

अर्थात् – जिस प्रकार देवों ने असुरों को जीता, जिस प्रकार समुद्र मथा गया, जिस प्रकार नृसिंह ने हिरण्यकशिपु का हनन किया, दौड़ना, हस्तियुद्ध, एवमेव नानाप्रकार की जो चेष्टाएं, नाना आधार वाले (?) गृह, विचित्र झूले के खेल और रतिगृह, विचित्र सेना और कुटियां, स्वयंवाहक सेवक, विविध आकार की सच्ची और धोखे की सभाएं तथा इसी प्रकार की अन्य वस्तुएं यन्त्र से सिद्ध होती हैं।

यहां तक यन्त्रों का सामान्य वर्णन करके महाराज भोज आगे यन्त्रों के कुछ नाम तथा उनकी विशेषताएं बतलाते हैं।

विधाय भूमिकाः पञ्च शय्यात्वादिभुवि स्थिता। प्रतिप्रहरमन्यासु सर्पन्ती याति पञ्चमीम् ॥ ६५ ॥

अर्थात् – पांच तल बनाकर पहिले तल पर रखी हुई शय्या प्रतिप्रहर एक–एक तल पर चढ़ती हुई पांचवे तल पर पहुंच जाती है। यह शय्या (lift) जो आजकल यूरोप और अमेरिका के प्रत्येक ऊंचे तलों वाले गृह में विद्यमान है, सबसे पूर्व भारतवर्ष का आविष्कार थी।

क्रमेण त्रिशतावर्तं स्थाले दन्ता भ्रमन्त्यसौ। तन्मध्ये पुत्रिका क्लृप्ता प्रतिनार्डि प्रबोधयेत्॥ ६६ ॥

अर्थात् – गोलाकार पात्र में क्रम से दन्त ३०० चक्र घूमते हैं, और पात्र के मध्य में बनी हुई पुत्रिका एक–एक नाडि समय को जतलाती है। जहां तक हमको ज्ञात है उपर्युक्त नाडिपात्र (घड़ी) की घटना प्राचीन साहित्य में अन्यत्र कहीं उपलब्ध नहीं। नाडि का परिमाण ग्रन्थकारों ने भिन्न–भिन्न दिया है।

वह्नेश्च दर्शनं तोये वह्निमध्याद् जलोद्गतिः ॥ ६७ ॥

अवस्तुतोऽपि वस्तुत्वं वस्तुतोऽपि तथान्यथा। निःश्वासेन वियद् याति श्वासेनायाति मेदिनीम् ॥ ६८ ॥

अर्थात् – जल में अग्नि का जलना और अग्नि से जल का निकलना, असम्भव वस्तुओं का दर्शन तथा विद्यमान वस्तुओं का अदर्शन, श्वास बाहर निकलने से (वस्तु–विशेष) आकाश में चली जाती है और (पुनः) श्वास लेने से पृथिवी पर लौट आती है।

यन्त्राध्याय में समाख्यात होने से निश्चित है कि उपर्युक्त कौतुक यन्त्रों द्वारा सिद्ध किये जाते थे। साधारणतः ये बातें इन्द्रजाल–ग्रन्थों में मिलती हैं। सम्भव है कि और भी बहुत से इन्द्रजाल के कौतुक यन्त्रों द्वारा सिद्ध किये जाते हों।

क्षीरोदमध्यगा शय्या प्रतीष्टाधः फणाभृता। गोलश्च सूचिविहितः सूर्यादीनां प्रदक्षिणम् ॥ ६९ ॥

परिभ्रामत्यहोरात्रं ग्रहाणां दर्शयन् गतिम्।

अर्थात् – क्षीरसमुद्र के मध्य में (विष्णु की) शय्या रखी हो और (नागराज का) फण उसका आधार हो। (तथा पृथिवीरूप) गोला सूचि (axle) के आधार पर (?) सूर्य की (समस्त) दिन रात प्रदक्षिण परिक्रमा करता रहे। (इसी प्रकार अन्य) ग्रहों की गति का दर्शन भी इस यन्त्र से होवे। पृथिवी का गोलाकार तथा सूर्य के चारों ओर सूची के आधार पर प्रदक्षिण परिक्रमा—ये बातें उपलब्ध प्राचीन साहित्य में साधारणतः इस प्रकार स्पष्ट वैज्ञानिक रूप में नहीं मिलतीं। अतः समराङ्गण–सूत्रधार की ये तीन पंक्तियां विशेष महत्त्व की हैं।

गजादिरूपे रथिकरूपतां गमितः पुमान् ॥ ७० ॥

भ्रान्त्वा नाडिकया तस्याः पर्यन्ते हन्ति योजनम्।(?) दीपिका–पुत्रिका क्लृप्ता क्षीणं क्षीणं प्रयच्छति(?) ॥ ७१ ॥

दीपे तैलं प्रनृत्यन्ती तालगत्या प्रदक्षिणम्। यावत् प्रदीयते वारि तावत् पिबति सन्ततम् ॥ ७२ ॥

अर्थात् – गजादि आकृति वाले यन्त्र पर आरूढ वाहक स्थानी मनुष्य (यन्त्र को) नाडिका से घुमाकर उसके(?) अन्त में (?) योजन

पहुंच जाते हैं (?)। (यन्त्र से) बनाई दीपिका–पुत्रिका दीप में थोड़ा–थोड़ा तैल देती है। (और) तालानुसारी गति से प्रदक्षिण क्रम से नाचती हुई, जितना भी (अधिक) जल उसको दिया जाय, उतना निरन्तर पीती जाती है।

यन्त्रेण कल्पितो हस्ती न तद् (नदन्) गच्छत्(न्) प्रतीयते। शुकाद्याः पक्षिणः क्लृप्तास्तालस्यानुगमान् मुहुः ॥ ७३ ॥
जनस्य विस्मयकृतो नृत्यन्ति च पठन्ति च। पुत्रिका वा गजेन्द्रो वा तुरगो मर्कटोऽपि वा ॥ ७४ ॥
वलनैर्वर्तनैर्नृत्यंस्तालेन हरते मनः।

अर्थात् – यन्त्र से बनाया हुआ हाथी नाद करता हुआ और चलता हुआ प्रतीत होता है। (तथा) तोते आदि पक्षी ताल का अनुगमन करके वारंवार (दर्शक) जनों को विस्मित करते हुए नाचते और पढ़ते हैं। (इसी प्रकार) पुत्रिका, हाथी, घोड़ा अथवा वानर भी ताल के अनुसार आगे पीछे और चारों ओर चक्र में घूमकर नाचता हुआ (दर्शकों के) मन को हरता है।

येनैव वर्त्मना क्षेत्रं ध्रियते तेन तत्पयः ॥ ७५ ॥
यात्यायाति पुनस्तद्वद् गर्तात् पुष्करिणीष्वपि। फलके कानि तिष्ठन्ति धावन्त्यनुमतानि च ॥ ७६ ॥
घातं ददति युध्यन्ते निर्यान्त्यश्रमनावृतम्। नृत्यन्ति गायन्ति तथा वंशादीन् वादयन्ति च ॥ ७७ ॥
निरुद्धमुक्तस्य वशान्मरुतो यन्त्रभङ्गिभिः।

अर्थात् – जिस मार्ग से क्षेत्र धारण किया जाता है (?) उसी मार्ग से पानी आता है और जाता (भी) है। इसी प्रकार गढ़े से तालाब में भी (जल आता जाता है)। कुछ (सैनिक) फलक पर खड़े रहते हैं और आदेश मिलने पर प्रयाण (march) करते हैं, आघात करते हैं, लड़ते हैं और बिना थके हुए (?) लौट आते हैं (?)। (लौट आकर) यन्त्र द्वारा प्रथम निरुद्ध तथा पश्चात् मुक्त वायु के वश से बांसुरी आदि को बजाते, गाते तथा नाचते हैं।

याश्चेष्टा दिव्यमानुष्यस्ता एवात्र न केवलम् ॥ ७८ ॥
दुष्करं यद् यदन्यच्च तत्तद् यन्त्रात् प्रसिध्यति। यन्त्राणां घटना नोक्ता गुप्त्यर्थं नाज्ञतावशात् ॥ ७९ ॥
तत्र हेतुरयं ज्ञेयो व्यक्ता नैते फलप्रदाः। कथितान्यत्र बीजानि यन्त्राणां घटना न यत् ॥ ८० ॥
तस्माद् व्यक्तीकृतेष्वेषु न स्यात् स्वार्थो न कौतुकम्।

अर्थात् – जो मानुषी और दैवी चेष्टाएं हैं, केवल वे ही नहीं, किन्तु अन्य भी जो कुछ दुष्कर वस्तु है, वह सब यन्त्र से सम्यक् प्रकार सिद्ध होती है। (इस ग्रन्थ में) यन्त्रों (के अङ्गों) की घटना गुप्त रखने के उद्देश से, न कि अज्ञान से, नहीं कही गई। यहां बीज कहे गये हैं और यन्त्रों की घटना नहीं कही गई, सो इसका कारण यह है कि (यन्त्रघटना के) सर्वप्रसिद्ध होने पर (यन्त्राविष्कारक तथा दर्शक दोनों को ही) यन्त्र फलप्रद नहीं रहते—न ही (आविष्कारक को) धन (और यश) की प्राप्ति और न ही (दर्शक–गण को) विस्मय। पाठक इन श्लोकों को पढ़कर दुःखित होंगे कि क्षणस्थायी स्वाभिमान के आवेश में पुरातन भारतवासियों ने अपने कलाकौशल का किस प्रकार सर्वथा नाश किया। उन लोगों के ध्यान में यह कभी न आया कि जब इस प्रकार के आविष्कार सर्वसाधारण में प्रसिद्ध हो जाएंगे, तो इन ही आविष्कारों का आधार बनाकर अन्य व्यक्ति भी शतशः अभिनव से अभिनव तथा अत्यधिक कौतुककारी आविष्कार करेंगे, और उनका अपना यश दूर दूर देशों तथा भविष्य की सहस्रों सन्ततियों तक पहुंचेगा।

एतत् स्वबुद्ध्यैवास्माभिः समग्रमपि कल्पितम् ॥ ८३ ॥
अग्रतश्च पुनर्ब्रूमः कथितं यत् पुरातनैः।

अर्थात् – यहां तक यन्त्रों का जितना वर्णन किया है, वह सब हमने अपनी बुद्धि से किया है। अब यहां से आगे पुरातन (आचार्यों) के कथन को उद्धृत करते हैं। महाराजा भोज यदि अपने से प्राचीन एतद्विषय के आचार्यों तथा उनके ग्रन्थों का नामोल्लेख कर जाते,

तो हस्तलिखित ग्रन्थों के संग्रह करने वाले आधुनिक विद्वानों को यन्त्र–प्रतिपादक अन्य ग्रन्थ खोजने में बड़ी सहायता मिलती। आजतक किसी भी प्रकृष्ट कोटि के विद्वान् ने इन ग्रन्थों के अन्वेषण का यथोचित यत्न नहीं किया। हम को आशा है कि जिस प्रकार समराङ्गण–सूत्रधार इस समय तक सुरक्षित प्राप्त हो सका, इसी प्रकार और भी ग्रन्थ (तथा सम्भवतः उनकी टीकाएं) अवश्य प्राप्त हो सकते हैं।

अङ्गुलेन मितमङ्गुलपादेनोच्छ्रितं द्विपुटकं तनुवृत्तम्। संविधेयमृजु मध्यगरन्ध्रं श्लिष्टसन्धि दृढताम्रमयं तत् ॥ ८९॥
दारवेषु विहगेषु तदन्तःक्षिप्तमुद्गतसमीरवशेन। आतनोति विचलन् मृदुशब्दं शृण्वतां भवति चित्रकरं च ॥ ९०॥

अर्थात् – अङ्गुलमात्र, १/४ अङ्गुल ऊंचा, (ऊपर और नीचे) दो ढक्कन युक्त, छोटे वृत्त वाला, सीधा, मध्य में छिद्र वाला (तथा) जिसमें (ढक्कनों की) सन्धियां जुड़ी हों—इस प्रकार का दृढ ताम्र का (यन्त्र) बनाना चाहिये। वह काष्ठमय पक्षियों के (उदर के) अभ्यन्तर रखा हुआ बाहर निकलती हुई वायु के वश से विचलता हुआ मृदु शब्द करता है और सुनने वालों को विस्मित करता है। इन दोनों तथा आगे आने वाले श्लोकों का छन्द और किंचिन्मात्र भाषा में भेद होने से तथा "अग्रतश्च पुनर्ब्रूमः कथितं यत् पुरातनैः" इस कथनानुसार ये महाराज भोज से प्राचीन ग्रन्थों के उद्धरण प्रतीत होते हैं।

सुश्लिष्ट–खण्ड–द्वितयेन कृत्वा सरन्ध्रमन्तर्मुरजानुकारम्। ग्रस्तं तथा कुण्डलयोर्युगेन मध्ये पुटं तस्य मृदु प्रदेयम् ॥ ९१॥
पूर्वोक्तयन्त्रे विधिनोदरेऽस्य क्षिप्तेऽथ शय्यातलसंस्थमेतत्। ध्वनिं ततः सञ्चलनादनङ्गक्रीडारसोल्लासकरं करोति ॥ ९२॥
अस्मिन् शय्यातलविनिहिते मुञ्चति व्यक्तरागं चित्रान् शब्दान् मृगशिशुदृशां याति भीत्येव मानः।
किञ्चैतासां दयितमभितो निर्भरप्रेमभाजां प्रौढिं गच्छन्त्यधिकमधिकं मन्मथक्रीडितानि ॥ ९३॥

अर्थात् – अच्छी प्रकार जुड़े हुए दो खण्डों से बनाकर, छिद्रयुक्त, अन्दर से मुरज (ढोल?) के सदृश, दो कुण्डलों से ग्रस्त (जकड़ा हुआ?), (तथा) उसके (?) मध्य में मृदु पुट देवे। पूर्वोक्त यन्त्र में विधि से उसके उदर में रखे जाने पर तत्पश्चात् शय्या के नीचे की ओर रखा हुआ यह (यन्त्र) वहां से संचलन से (शय्या के उपरिवर्त्ती) रतिक्रीडा के आनन्द में उल्लास करता है। शय्यातल में रखा हुआ सुस्पष्ट राग से चित्र शब्दों को उत्पन्न करता है। मृगशावक के नेत्रों वाली (मानिनी स्त्रियों का) मान मानों (यन्त्रजनित) भय से नष्ट हो जाता है। और निर्भर प्रेम की पात्र इन स्त्रियों की रतिक्रीडाएं अपने प्रिय के प्रति अधिकाधिक प्रौढ हो जाती हैं।

लघुदारुमयं महाविहङ्गं दृढसुश्लिष्टतनुं विधाय तस्य। उदरे रसयन्त्रमादधीत ज्वलनाधारमधोऽस्य चाग्निपूर्णम् ॥ ९५॥
तत्रारूढः पूरुषस्तस्य पक्षद्वन्द्वोच्चालप्रोज्झितेनानिलेन। सुप्तस्यान्तः पारदस्यास्य शक्त्या चित्रं कुर्वन्नम्बरे याति दूरम् ॥ ९६॥
इत्थमेव सुरमन्दिरतुल्यं संचलत्यलघु दारुविमानम्। आदधीत विधिना चतुरोऽन्तस्तस्य पारदभृतान् दृढकुम्भान् ॥ ९७॥
अयःकपालाहितमन्दवह्निप्रतप्ततत्कुम्भभुवा गुणेन। व्योम्नो झगित्याभरणत्वमेति सन्तप्तगर्जद्रसराजशक्त्या ॥ ९८॥

अर्थात् – हलकी लकड़ी का दृढ सुश्लिष्ट शरीर वाला महान् पक्षी बनाकर उसके पेट में पारे का यन्त्र रख देवे और इसके नीचे अग्निचूर्ण अंगीठी हो। इस (पक्षी) पर सवार पुरुष दोनों परों को हिलाने से प्रादुर्भूत वायु के वेग तथा उदरगत पारे की शक्ति से विस्मय करता हुआ (?) आकाश में बहुत दूर चला जाता है। इसी प्रकार देवमन्दिर के समान (आकृति वाला) भारी लकड़ी का विमान चलता है। विधिपूर्वक उसके अन्दर चार दृढ पारे के कुम्भ रखे। लोहे के कड़ाहे में स्थापित मन्द अग्नि से प्रतप्त हुए कुम्भ के अन्तर्गत खौलते और गरजते हुए पारे की शक्ति से शीघ्र ही वह आकाश का भूषण बन जाता है।

वृत्तसन्धितमथायसयन्त्रं तद् विधाय रसपूरितमन्तः। उच्चदेशविनिधापिततप्तं सिंहनादमुरजं विदधाति ॥ ९९॥
स कोऽप्यस्य स्फारः स्फुरति नरसिंहस्य महिमा। पुरस्ताद् यस्यैता मदजलमुचोऽपि द्विपघटाः।
मुहुः श्रुत्वा–श्रुत्वा निनदमपि गम्भीरविषमम्। पलायन्ते भीतास्त्वरितमवधूयांकुशमपि ॥ १००॥

अर्थात् – वृत्तसन्धित ? (अथवा वृत्तमन्धितं पाठान्तर के अनुसार – गोल और अन्धित अर्थात् चारों ओर से बन्द ?) तथा पारे से पूरितोदर लोहे का यन्त्र बनाकर ऊंचे स्थान पर स्थापित तथा (अधोगत अग्नि से) तप्त सिंहनादकारी मुरज (ढोल ?) बन जाता है। इसमें से बड़ा भारी नाद – नरसिंह की महिमा – निकलता है, जिसके सामने ये मदजलवर्षी हाथियों की घटाएं भी गम्भीर विषम निनाद को वारंवार सुनकर भयभीत अङ्कुश की परवा न करके भाग जाते हैं।

दृग्ग्रीवातलहस्तप्रकोष्ठबाहूरुहस्तशाखादि। सच्छिद्रं वपुरखिलं तत्सन्धिषु खण्डशो घटयेत् ॥ १०१॥

श्लिष्टं कीलकविधिना दारुमयं सृष्टचर्मणा गुप्तम्। पुंसोऽथवा युवत्या रूपं कृत्वाऽतिरमणीयम् ॥ १०२॥

रन्ध्रगतैः प्रत्यङ्गं विधिना नाराचसंगतैः सूत्रैः। ग्रीवाचलनप्रसरणनिकुञ्चनादीनि विदधाति ॥ १०३॥

करग्रहणताम्बूलप्रदानजलसेचनप्रणामादि। आदर्शप्रतिलोकन–वीणावाद्यादि च करोति ॥ १०४॥

अर्थात् – नेत्र, ग्रीवा, तल (बाहु का अग्रभाग ?), हस्त, प्रकोष्ठ, बाहु, जंघा, अंगुली इत्यादि छिद्रपूर्ण समस्त शरीर प्रत्येक सन्धि में खंड–खंड करके बनावे। काष्ठमय कीलों से जुड़ा तथा कृत्रिम त्वचा से ढका हुआ पुरुष अथवा स्त्री का अतिरमणीय रूप बनाकर प्रत्येक अङ्ग के छिद्रों में विधि से पिरोए हुए तथा नाराच(?) संगत सूत्रों से ग्रीवा चलन, प्रसरण और विंकुचन आदि (क्रियाएं) की जाती हैं। (एवमेव) हाथ पकड़ना, पान देना, जल सेचन, प्रणाम आदि तथा आदर्श–प्रतिलोकन और वीणा वाद्य आदि करता है।

पुंसो दारुजमूर्ध्वं रूपं कृत्वा निकेतनद्वारि। तत्करयोजितदण्डं निरुणद्धि प्रविशतां वर्त्म ॥ १०६॥

खड्गहस्तमथ मुद्गरहस्तं कुन्तहस्तमथवा यदि तत् स्यात्। तन्निहन्ति विशतो निशि चौरान् द्वारि संवृतमुखं प्रसभेन ॥ १०७॥

अर्थात् – खड़े पुरुष की काष्ठमय आकृति बना कर घर के द्वार पर (स्थापित की हुई) दण्डयुक्त हस्त से (घर में) प्रवेश करने वालों के मार्ग को रोकती है। यदि इसके हाथ में (दण्ड के स्थान पर) तलवार, मुद्गर अथवा बरछा हो, तो (स्वयं) मुख ढके हुए (?) रात्रि में (अन्दर) प्रवेश करते हुए चोरों पर बड़े बल से प्रहार करती है।

ये चापाद्या ये शतघ्न्यादयोऽस्मिन्नुष्ट्रग्रीवाद्याश्च दुर्गस्य गुप्त्यै।
ये क्रीडाद्याः क्रीडनार्थं च राज्ञां सर्वेऽपि स्युर्योगतस्ते गुणानाम् ॥ १०८॥

अर्थात् – धनुष् आदि, शतघ्नी (?) आदि, उष्ट्रग्रीव (?) आदि दुर्ग की रक्षा के साधन तथा राजाओं के क्रीडाविहार के उपाय— ये सब गुणों के योग से (यन्त्रों में सिद्ध) होते हैं।

इदानीं प्रक्रमायातं वारियन्त्रं प्रचक्ष्महे। क्रीडार्थं कार्यसिद्ध्यै च चतुर्धा तद्गतिं विदुः ॥ १०९॥

निम्नगं भवति द्रोणीदेशादूर्ध्वस्थिताज्जलम्। यत्र तत् पातयन्त्रं स्याद् वाटिकादिप्रयोजनम् ॥ ११०॥

उच्छ्रायसमपाताख्यं यत्रोर्ध्वा नाडिकापयः। जलाधारगुणान्मुञ्चेदधस्तात् समनाडिकम् ॥ १११॥

पतित्वोच्छ्रायतस्तोयं तिर्यगूर्ध्वोर्ध्वमेत्यथ। सच्छिद्रस्तम्भयोगेन तत् स्यात् पातसमोच्छ्रयम् ॥ ११३॥

अर्थात् – अब क्रमागत वारियन्त्र को कहेंगे। क्रीडा और कार्यसिद्धि के लिये उसकी चार प्रकार की गति कही जाती है। जिस यन्त्र के द्वारा ऊंचे स्थान पर रखे हुए हौज़ में से वाटिकादि के प्रयोजन के लिये जल नीचे आता है, वह पातयन्त्र होता है। जिस यन्त्र में ऊंची नाली जलाधार के गुणवश पानी को नीचे से नाली (की ऊंचाई) के सम फेंकती है, वह उच्छ्रायसमपात नामक यन्त्र होता है। जिस यन्त्र में जल ऊंचाई से आकर सच्छिद्र स्तम्भ के योग से तिरछा तथा ऊपर की ओर जाता है, वह यन्त्र पातसमोच्छ्रय होता है।

वाप्यां वापि च कूपे विधानतो दीर्घिकादिका विहिता। यत्रोर्ध्वमम्बु गमयति तदिहोच्छ्रयसंज्ञितं कथितम् ॥ ११४॥

अर्थात् – वापी अथवा कुए पर विधिपूर्वक बने सरोवर में जिस यन्त्र द्वारा (वापी अथवा कुए का जल) ऊंचाई (पर स्थित सरोवर) में ले जाया जाता है, वह उच्छ्रय कहलाता है।

धारागृहमेकं स्यात् प्रवर्षणाख्यं ततो द्वितीयं च। प्राणालं जलमग्नं नन्द्यावर्तं तथान्यदपि ॥ ११७॥
प्राकृतजनार्थमेतन्न विधेयं योग्यमेतदवनिभुजाम्।

अर्थात् – (यन्त्र द्वारा सिद्ध) एक धारागृह होता है, दूसरा प्रवर्षण नाम वाला, तथा प्राणाल जलमग्न और नन्द्यावर्त अन्य (प्रकार के गृह होते हैं)। ये गृह साधारण मनुष्यों के लिये नहीं बनाने चाहियें। ये तो राजाओं के योग्य हैं। इससे आगे धारागृह का विस्तृत वर्णन है। किस प्रकार सरोवर के समीप (ग्रीष्म ऋतु में) रमणीय सुशोभित गृह बनाया जाय। किस प्रकार अनेक प्रकार के यन्त्रमय पक्षी आदि ऊरुमें शोभायमान हों तथा नालियों द्वारा (गुप्त रीति से) लाए हुए जल से हस्तिगण किस प्रकार जलक्रीडा में मग्न हों और किस प्रकार स्थान–स्थान पर (कृत्रिम यन्त्रमयी) सुन्दरी स्त्रियां अपने स्तनों और आखों आदि अङ्गों से (दुग्ध तथा अश्रु आदि उपम) जल की (छोटी बड़ी) धाराओं को स्रावित करती हों, और किस प्रकार सूत्रधार गृह के मध्यवर्ती शाला (hall) में सुवर्ण–सिंहासन पर राजा को बिठाकर उसको स्नान कराये इत्यादि सुन्दर और रोचक वर्णन विस्तारभय से हम यहां उद्धृत करने में असमर्थ हैं।

जलदकुलदाष्टकयुक्तं पूर्ववदन्यद् गृहं समारचयेत्। वर्षद्वारानिकरैः प्रवर्षणाख्यां तदाप्नोति ॥ १४२॥

अर्थात् – धारागृह के समान आठ बादलों के समूहों से युक्त एक और गृह बनावे। बरसती हुई धाराओं के समूहों के कारण इस प्रकार का गृह प्रवर्षणगृह कहलाता है। धारागृह तथा प्रवर्षणगृह के समान प्राणालगृह भी सान्वयार्थक नाम है। यह गृह दो तले का होता है। उपरितल के प्राङ्गण में वापीस्थ जल विचित्र प्रकार से अधोवर्ती मनुष्यों पर गिरता है।

चतुरश्रातिगभीरा वापी कार्या मनोरमा सुदृढा। गर्भगतं गृहमस्याः कर्तव्यं लिप्तसन्धि ततः ॥ १५७॥
विहितप्रवेशनिर्गतिसुरङ्गयाधोनिवेशितद्वारम्। विदधीत चारुरूपैः प्रवर्षकैर्व्याप्तमुपरिष्टात् ॥ १५८॥

अर्थात् – चतुरश्र, बहुत गहरी, मनोरम तथा सुदृढ वापी बनाकर उसके आभ्यन्तर लिप्तसन्धि (तथा छिद्र–रहित) गृह बनाना चाहिये। प्रवेश तथा निर्गमन के लिये सुरङ्ग हो, तथा (समस्त) गृह द्वार नीचे की ओर हों। ऊपर से छत सुन्दर प्रवर्षण(कारी मेघयन्त्रों) से व्याप्त हो।

धारागृह आदि के वर्णन की समाप्ति पर महाराज भोज यन्त्रभ्रमणक–कर्म–सम्बन्धी पुरातन श्लोक उद्धृत करते हैं—

रथदोलादिविधानं दारवमभिदध्महे वयं सम्यक्। यन्त्रभ्रमणककर्म प्रकीर्तितं पंचमं यत् तत् ॥ १७३॥
तत्र वसन्तः प्रथमो मदननिवासो वसन्ततिलकश्च। विभ्रमकस्त्रिपुराख्यः पञ्चैते दोलकाः कथिताः ॥ १७४॥

अर्थात् – अब हम यन्त्रभ्रमणक नामक पञ्चम कर्मान्तर्भूत रथदोलादि का विधान करते हैं। ये दोलक पांच प्रकार के होते हैं – (१)वसन्त (२) मदननिवास (३) वसन्ततिलक (४) विभ्रमक और (५) त्रिपुर। इन पांचों प्रकार के भ्रमणशील यन्त्रों का सम्यक् रीति से विधान करके महाराज भोज यन्त्राध्याय का परिसमाप्ति निम्न प्रकार से करते हैं –

बुद्ध्या क्लृप्तैः पूर्वयन्त्रैश्च युक्तं यन्त्राध्यायं वेत्ति यः सम्यगेतम्।
प्राप्नोत्यर्थान् वाञ्छितान् कीर्तियुक्तान् स क्ष्मापालैरन्वहं पूज्यते च ॥ २२१॥
एतद्द्वादशराजचक्रमखिलं क्ष्मापालचूडामणेः दोःस्तम्भप्रतिबद्धवृत्ति परितो यस्येच्छया भ्राम्यति।
स श्रीमान् भुवनैकरामनृपतिर्देवो व्यधत्त द्रुतं यन्त्राध्यायमिमं स्वबुद्धिरचितैर्यन्त्रप्रपञ्चैः सह ॥ २२३॥

अर्थात् – (अपनी) बुद्धि से बनाये तथा पूर्व (आचार्य कृत) यन्त्रों (के वर्णन) से युक्त इस यन्त्राध्याय को जो मनुष्य अच्छी प्रकार जानता है, वह इष्ट अर्थ तथा कीर्ति को प्राप्त करता है और प्रतिदिन राजाओं से सत्कार किया जाता है। यह समस्त द्वादशराजचक्र जिस भूमिपति चूडामणि के बाहुस्तम्भ से यथेष्ट नियमित–गति भ्रमण कर रहा है, उस श्रीमान् पृथिवी के एकमात्र रामनृपति देव ने शीघ्र ही अपनी बुद्धि से रचित यन्त्रप्रपञ्च–युक्त इस यन्त्राध्याय को शीघ्र ही बनाया॥

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३८. वर्णोच्चारण–शिक्षा

आज तक समस्त देशों तथा जातियों में पठन–पाठन का प्रारम्भ वर्णोच्चारण से होता आया है, किन्तु सब से पूर्व भारतवर्ष के ऋषियों ने ही इस बात की आवश्यकता अनुभव की कि वेद के महान् ज्ञानभण्डार तक पहुंचने के लिये आवश्यक साधनों में से प्रथम साधन (वर्णोच्चारण) शिक्षा को शास्त्र का रूप दिया जाय। आजकल की सभ्य कहलाने वाली पाश्चात्य जातियां अपने विश्वविद्यालयों की उच्चतम श्रेणियों में भी सब विद्यार्थियों को वर्णोच्चारण के वैज्ञानिक स्वरूप का बोध नहीं करातीं। इसके प्रतिकूल प्राचीन आर्यावर्त में तुतलाते हुए बालक को ही वैज्ञानिक क्रम से शुद्ध वर्णोच्चारण कराते थे। आजकल घरों तथा शिक्षणालयों में शिक्षाशास्त्र से नितान्त अनभिज्ञ माता पिता और अध्यापक जो कुछ और जैसा कुछ वर्णोच्चारण ज्ञान बालकों को करा देते हैं। वह ही पर्याप्त समझा जाता है।[१] इस आधुनिक शिक्षा का भी क्रम देखिये—शिक्षक स्वयं अक्षर का उच्चारण करता है और बालक को तोते और मैना के समान अनुकरण करने के लिये कहता है। यदि भोला भाला तपस्वी बालक श के स्थान में स उच्चारण करता है, तो शिक्षक ऊँचे स्वर से पुनः उच्चारण करके बालक को आदेश करता है कि इस प्रकार उच्चारण कर। बालक पुनः स बोलता है और स बोलता हुआ समझता है कि इस बार तो शिक्षक का अनुकरण ठीक हुआ, किन्तु शिक्षक बालक पर क्रुद्ध होता है और कहता है "तू बड़ा निर्बुद्धि है जो श और स में भी भेद नहीं कर सकता"। यदि बालक साहस करके उत्तर देता है कि भगवन् मैंने तो उच्चारण सर्वथा ठीक किया है, आप बतलाइये मैंने उच्चारण में क्या अशुद्धि की। तो इसपर शिक्षक महोदय बारंबार उच्चोच्च स्वर से श का उच्चारण करेंगे, किन्तु इतना न समझा सकेंगे कि सोम्य जिह्वा का स्पर्श तालु में कर दन्तमूल में नहीं॥

उपलब्ध वैदिक साहित्य में सबसे पूर्व कृष्ण–यजुर्वेदीय तैत्तिरीयारण्यक के आरम्भ में (सप्तम प्रपाठक के द्वितीयानुवाक में) शिक्षाशास्त्र के अङ्गों की गणना की है—"अथ शीक्षां व्याख्यास्यामः। वर्णः स्वरः। मात्रा बलम्। साम सन्तानः।[२] इत्युक्तः शीक्षाध्यायः"॥ तैत्तिरीयोपनिषद् के शीक्षाध्याय का द्वितीयानुवाक भी यहीं से उद्धृत किया गया है॥

इन सब अङ्गों वाली प्राचीन किसी शिक्षा का हम को पता नहीं। वाजसनेयि–प्रातिशाख्य के भाष्य में उव्वट ने आपिशलि आचार्य का एक शिक्षा–सूत्र दिया है, जिससे प्रतीत होता है कि आपिशलि ने शिक्षा–ग्रन्थ भी बनाया था। इसके अतिरिक्त शिक्षाशास्त्र का सामान्य तथा विशेष प्रतिपादन प्रातिशाख्यों में मिलता है और माण्डूकी, याज्ञवल्क्य, नारद, वासिष्ठी आदि प्राचीन[३] और नवीन श्लोकबद्ध शिक्षाओं[४] में वैदिक मन्त्रों के साधारण और सस्वर पाठ करने के लिये नियम बताए गये हैं। तथापि जिस ग्रन्थ से भगवान् पतञ्जलि ने शिक्षासूत्र उद्धृत किये, जिस ग्रन्थ के आधार पर चन्द्रगोमिन् ने अपने वर्णसूत्र बनाए और जिस ग्रन्थ से जयादित्य, जिनेन्द्रबुद्धि, शाकटायन–प्रक्रिया–संग्रह के रचयिता तथा सृष्टिधर आदि ने शिक्षा सूत्रों के अवतरण दिये, वह ग्रन्थ भगवान्

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[१] जब से पाश्चात्य देशों में संस्कृतभाषा का प्रचार हुआ है, तब से वहां भी शिक्षाशास्त्र (phonetics) की पक्की नींव पड़ी है। किन्तु वहां शिक्षा (phonetics) उच्चतम विद्याश्रेणियों का पाठविषय है, बालकों की विद्याश्रेणियों का नहीं॥

[२] "वर्णः, स्वरः, मात्रा" इति स्पष्टार्थाः। स्पृष्टत्वादिः प्रयत्नो बलम्। अतिद्रुतत्वमतिबिलम्बितत्वं च परिहृत्य मध्यमया वृत्योच्चारणं साम। पूर्वोत्तरवर्णयोः संहिता सन्तानः॥

[३] शब्दकौस्तुभ में भट्टोजिदीक्षित ने संग्रह से भी दो शिक्षा श्लोक दिये हैं—"संगहश्च—खया यमाः खय ≍ क ≍ पौ विसर्गः शर एव च। एते श्वासानुप्रदाना अप्योषाश्च विवृण्वते॥ कण्ठमन्ये तु घोषाः स्युः संवृता नादभागिनः। अयुग्मा वर्गयमगा यणश्चाल्पावः स्मृताः॥" ("तुल्यास्य॰" सूत्रे)

[४] काशी संस्कृतग्रन्थमाला (Benaras Sanskrit Series) में पं. युगलकिशोर व्यास ने ५ अंकों में शिक्षासंग्रह नामी ग्रन्थ का सम्पादन किया है। इसमें ३१ शिक्षाओं का संग्रह है। इनमें से कोई भी ग्रन्थ भगवान् पाणिनि से पूर्व कालीन नहीं है। याज्ञवल्क्य, नारद आदि कुछ शिक्षाएं तो एक सहस्र वर्ष से पुरानी हैं, परन्तु मल्लशर्म, बालकृष्ण आदि की शिक्षाएं इनकी अपेक्षा बहुत अर्वाचीन हैं। इन ३१ शिक्षाग्रन्थों के अतिरिक्त प्रातिशाख्यों के टीकाकारों ने कई अन्य शिक्षाग्रन्थों से श्लोक उद्धृत किये हैं॥

दयानन्द के समय तक कई शताब्दियों से लुप्त था। भगवान् दयानन्द ने बड़े परिश्रम से इस ''पाणिनि–मुनि–कृत'' शिक्षा की एक पुस्तक प्राप्त की और ''ऋतुरामाङ्कचन्द्रेऽब्दे माघमासासिते दले। चतुर्थीशनिवारे'' को सूत्रों की सुगम लोकभाषा (हिन्दी) व्याख्या समाप्त की, तथा ग्रन्थ को मुद्रण कराके लोक में प्रसिद्ध किया। इसीके आधार पर हम मूल सूत्र यहां प्रकाशित करते हैं।

इन नवीन शिक्षाओं के प्रचार के कारण ही पाणिनि–मुनि–कृत शिक्षा का पठन–पाठन बन्द हो गया। वेदाध्यायियों ने अपनी अपनी शाखा के उपयोगी स्वरविषय–प्रधान शिक्षा–ग्रन्थ बनाए, सामान्य शिक्षाशास्त्र के जानने की ओर उनकी विशेष रुचि न थी। जो कोई वेदाध्यायी अथवा वैयाकरण शिक्षाशास्त्र का अध्ययन करते भी थे, वे ''अथ शिक्षां प्रवक्ष्यामि पाणिनीयं मतं यथा।'' इन शब्दों से आरम्भ होने वाले शिक्षा को ही पाणिनिकृत मान कर पढ़ते थे। यद्यपि इस श्लोकबद्ध शिक्षा के आरम्भिक शब्दों से यह स्पष्ट है कि पाणिनि महाराज का बनाया शिक्षाग्रन्थ इससे भिन्न है जिसके आधार पर यह शिक्षा बनाई गई है। श्लोकबद्ध होने से इसका प्रचार अधिक बढ़ा। तथा ऋग्वेदी और यजुर्वेदी इन दो शाखाओं में विभक्त होने से तत्तच्छाखाध्यायिओं ने इसकी रक्षा की। इस प्रकार मूल पाणिनि–मुनि–कृत ग्रन्थ को लोग भूल गये। शिक्षासंग्रह में प्रकाशित टीका से ज्ञात होता है कि पिङ्गलाचार्य ने इस पाणिनीय मतानुसारि टीका को बनाया था—''ज्येष्ठभ्रातृभिर्विहितो व्याकरणेऽनुजस्तत्रभवान् पिङ्गलाचार्यस्तन्मतमनुभाव्य शिक्षां वक्तुं प्रतिजानीते 'अथ शिक्षां' इति॥''

देश तथा काल के भेद से इस ग्रन्थ में भेद होता चला गया। यहां तक कि आज इसकी तीन शाखाएं हैं। एक में २१$\frac{१}{२}$ श्लोक, दूसरी में ३५ तथा तीसरी में ६१ श्लोक हैं। पिङ्गलाचार्य कृत मूल ग्रन्थ के स्वरूप तथा परिमाण का पाठक केवल अनुमान ही कर सकते हैं॥

इस शिक्षा के सूत्र महाभाष्य से आरम्भ करके शब्दकौस्तुभ तक में उद्धृत मिलते हैं। किन्तु जहां तक हमको पता है किसी भी ग्रन्थकार ने इन सूत्रों के साथ इनके रचयिता के नामोल्लेख की आवश्यकता न समझी। भगवान् दयानन्द ने ही प्रथम बार उद्घोषित किया कि ये पाणिनि–मुनि–कृत हैं। महाभाष्य में इसके सूत्रों का उद्धृत होना निश्चित करता है कि यह ग्रन्थ भगवान् पतञ्जलि से पूर्वकालीन है। चान्द्र वर्णसूत्रों के साथ तुलना करने से निश्चित होता है कि उपलब्ध शिक्षाग्रन्थों और प्रातिशाख्यों में से किसी भी ग्रन्थ के साथ चान्द्र वर्णसूत्रों की वैसी समानता (अथवा तदधीनता) नहीं, जैसी कि इस शिक्षा के साथ। और यह समानता (अथवा तदधीनता) उसी प्रकार की है, जिस प्रकार की चान्द्र शब्दलक्षण और अष्टाध्यायी में है। इससे निश्चित होता है कि यह ग्रन्थ ''पाणिनिमुनिकृत'' है। क्योंकि जब यह सर्वसम्मत है कि चन्द्र ने अपने सूत्रपाठ, धातुपाठ, गणपाठ और उणादिपाठ भगवान् पाणिनि के सूत्रपाठ, धातुपाठ, गणपाठ और उणादिपाठ के आधार पर बनाये, तो वह मानने में किसको आपत्ति हो सकेगी कि जिस ग्रन्थ के आधार पर चन्द्र ने अपने वर्णसूत्र बनाए, वह ''पाणिनिमुनिकृत'' ही है। पिङ्गलाचार्य के ''अथ शिक्षां प्रवक्ष्यामि पाणिनीयं मतं यथा'' वचन से हमारा कथन और भी पुष्ट हो जाता है, क्योंकि इन शब्दों से स्पष्ट ध्वनि निकलती है कि भगवान् पाणिनि का बनाया शिक्षाग्रन्थ पिङ्गलाचार्य के पास था और अब वही ''वर्णोच्चारण–शिक्षा'' ग्रन्थ भगवान् दयानन्द दे गये हैं॥

विद्वान् पाठकों के निदर्शनार्थ हम कुछ उद्धृत सूत्रों का उल्लेख करते हैं:

(१) महाभाष्यकार भगवान् पतञ्जलि ने वर्णोच्चारण–शिक्षा ८.४ के ''प्रयतनं प्रयत्नः'' सूत्र को उद्धृत करके इसकी व्याख्या भी की है—''प्रपूर्वाद् यततेर्भावसाधनो नङ्–प्रत्ययः।'' पुनः आगे चलकर आक्षेप किया है—''न हि प्रयतनं प्रयत्नः।'[1] किं तर्हि। प्रारम्भो यत्नस्य प्रयत्नः।...'' अन्त में समाधान किया है—''एवं तर्हि प्रयतनमेव प्रयत्नः।'' भगवान् पतञ्जलि ने बाह्य प्रयत्नविषयक जो सूत्र उद्धृत किये हैं, वे वर्णोच्चारणशिक्षा के सूत्रों का संक्षेप हैं। और सम्भवतः इसी बात को ''यथा चैते बाह्यस्तथा शिक्षायां विस्तरेणोपपादितम्'' में भर्तृहरि ने जताया है॥

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[1] श्रीभर्तृहरि ने '''प्रारम्भो यत्नस्य प्रयत्नः' एतद् भाष्यकारदर्शनम्'' यह पंक्ति लिखकर निश्चित कर दिया है कि ''प्रयतनं प्रयत्नः'' अवतरण है॥

महाभाष्य की निम्न कारिका में संभवतः पाणिनि–शिक्षा का उल्लेख हैः

अक्षरं नक्षरं विद्यादश्नोतेर्वासरोऽक्षरम्।

वर्णं वाहुः पूर्वसूत्रे किमर्थमिदमुपदिश्यते॥

(२) चन्द्र ने सामान्यरूप से वर्णोच्चारणशिक्षा के आशय को लेकर ४८ वर्णसूत्र बनाए। "स्थानकरणप्रयत्नेभ्यो वर्णा जायन्ते" इस सूत्र से आरम्भ करके १२ सूत्रों में स्थान, ५ सूत्रों में करण, १७ सूत्रों में दोनों प्रकार के प्रयत्न, ५ सूत्रों में स्वरों के भेद, ७ सूत्रों में ह्रस्व, दीर्घ, प्लुत, उदात्त, अनुदात्त, स्वरित, सानुनासिक और निरनुनासिक का लक्षण करके "अन्तःस्था द्विप्रभेदा रेफवर्जिताः सानुनासिका निरनुनासिकाश्च" सूत्र पर समाप्ति की है। इनमें से अधिकतर सूत्र टिप्पणों में दे दिये हैं, ताकि विद्वान् पाठक स्वयं परीक्षण कर सकें कि ये सूत्र वर्णोच्चारणशिक्षा के आधार पर ही बनाए गये हैं॥

(३) काशिका में जयादित्य ने "तुल्यास्यप्रयत्नं सवर्णम्" १.१.९ सूत्र की व्याख्या में वर्णोच्चारणशिक्षा का लगभग सारा ही षष्ठप्रकरण उद्धृत किया हैः "अ <u>अ</u> अं इति त्रयोऽकारा उदात्तानुदात्तस्वरिताः प्रत्येकं सानुनासिका निरनुनासिकाश्च ह्रस्वदीर्घप्लुतभेदादष्टादशधा भिद्यन्ते॥ तथेवर्णः, तथोवर्णः, तथा ऋवर्णः॥ लृवर्णस्य दीर्घा न सन्ति॥ तं द्वादशप्रभेदमाचक्षते॥ सन्ध्यक्षराणां ह्रस्वा न सन्ति॥ तान्यपि द्वादशप्रभेदानि॥ अन्तःस्था द्विप्रभेदा रेफवर्जिताः॥ यवलाः सानुनासिका निरनुनासिकाश्च॥ रेफोष्मणां सवर्णा न सन्ति॥ वर्ग्यो वर्ग्येण सवर्णः॥"

पहिले, दूसरे और नवें सूत्र में शब्दविन्यास का भेद है तथा पांचवां सूत्र उद्धृत ही नहीं किया गया। शेष सात सूत्र अक्षरशः अनुकृति किये गये हैं।[1] जयादित्य के समीप आचार्य पाणिनि के सूत्रों को परिवर्तन करना साधारण बात थी। अष्टाध्यायी तक के कई सूत्रों में शब्द बढ़ाए, कई वार्त्तिकों को सूत्र बना दिया, एक सूत्र के दो सूत्र बना दिये, नये वार्त्तिक बनाए, तथा कात्यायन के वार्त्तिकों में भी अर्थभेद न करते हुए शब्दभेद कर दिया। जो सूत्र जयादित्य ने शुद्ध रूप में रहने दिये, उन्हीं के लिये हमारा धन्यवाद है॥

(४) काशिका–विवरण–पञ्जिका के रचयिता जिनेन्द्रबुद्धि ने स्थल–स्थल पर "इति वचनात्", "इति शिक्षाकाराः" आदि शब्दों को अन्त में लगाकर अनेक शिक्षासूत्र उद्धृत किये हैं। यहां हम काशिकोद्धृत षष्ठ प्रकरण के सूत्रों को छोड़कर कतिपय दूसरे सूत्र देते हैं:

"अकुहविसर्जनीयाः कण्ठ्याः॥ इचुयशास्तालव्याः॥ ऋटुरषा मूर्धन्याः॥ लृतुलसा दन्त्याः॥ उपूपध्मानीया ओष्ठ्याः॥ अनुस्वारयमा नासिक्याः॥ ञमङणनाः स्वस्थाना नासिकस्थानाश्च॥"[2] ("हयवरट्" सूत्रव्याख्याने दृश्यतां वर्णोच्चारणशिक्षायां प्रथमं प्रकरणम्)

"स्पृष्टकरणाः स्पर्शाः॥ ईषत्स्पृष्टकरणा अन्तःस्थाः॥" ("तुल्यास्यप्रयत्न॰" सूत्रव्याख्याने वर्णो॰ ३.४, ५).

"वर्गाणां प्रथमद्वितीयाः शषसविसर्जनीयजिह्वामूलीयोपध्मानीया यमौ च प्रथमद्वितीयौ विवृतकण्ठाः श्वासानुप्रदाना अघोषाः॥ वर्ग्ययमाणां प्रथमेऽल्पप्राणाः, इतरे सर्वे महाप्राणाः॥ वर्गाणां च तृतीयचतुर्था अन्तस्था हकारानुस्वारौ यमौ च तृतीयचतुर्थौ संवृतकण्ठा नादानुप्रदाना घोषवन्तः॥ वर्ग्ययमानां तृतीया अन्तस्थाश्चाल्पप्राणाः, इतरे सर्वे महाप्राणाः॥ यथा तृतीयास्तथा पञ्चमाः॥ आनुनासिक्यमेषामधिको गुणः॥" ("तुल्यास्यप्रयत्नं॰" सूत्रव्याख्याने)। विसर्जनीय "belonging to the end" of a syllable is a surd breathing, a final *h*-sound uttered in the articulating position of the preceding vowels.

वर्णोच्चारणशिक्षा के चौथे प्रकरण के प्रथम और तृतीय सूत्र के साथ मिलान करने से हमारा पूर्व कथन कि महाभाष्यकार ने भर्तृहरि के कथनानुसार [पाणिनीय] शिक्षासूत्रों का संक्षेप किया है, जिनेन्द्रबुद्धि के अवतरण से पुष्ट होता है॥

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[1] चौथे सूत्र में "द्वादशभेदं" के स्थान में जयादित्य ने "द्वादशप्रभेदं" पढ़ा है। इस प्रकार के भेद लेखक–प्रमाद से हो जाया करते हैं॥

[2] वर्णोच्चारणशिक्षा के प्रथम प्रकरण में—"ङञणनमाः स्वस्थाननासिकास्थानाः॥" अगले उद्धरणों में जो पाठभेद है, वह पाठक स्वयं वर्णोच्चारणशिक्षा से निर्धारण कर सकते हैं॥

जिनेन्द्रबुद्धि ने दूसरे और चौथे सूत्रों की व्याख्या दी है मूल सूत्र नहीं॥ ''शादय ऊष्माणः॥ सस्थानेन द्वितीयाः॥ हकारेण चतुर्थाः॥' इति शिक्षा॥" ("स्थानेन्तरतमः" १.१.४९ सूत्र की व्याख्या में)

इस प्रकार जिनेन्द्रबुद्धि ने वर्णोच्चारणशिक्षा के पञ्चम प्रकरण की परिसमाप्ति की है—"नाभिप्रदेशात् प्रयत्नप्रेरितो वायुः प्राणो नाम ऊर्ध्वमाक्रामन्नुरःप्रभृतीनामन्यतमस्मिन् स्थाने प्रयत्ने विधार्यते॥" ("तुल्यास्यप्रयत्न" सूत्र की व्याख्या में)। इस सूत्र में कई पाठभेद हैं किन्तु "विचार्यते" पद के स्थान में "विधार्यते" पद विशेष विचारणीय है॥

(५) पदमञ्जरी के कर्त्ता हरदत्तमिश्र, भाषावृत्ति के रचयिता पुरुषोत्तमदेव, प्रक्रियाकौमुदी के कर्त्ता रामचन्द्र और शब्दकौस्तुभ के रचयिता भट्टोजिदीक्षित आदि ने प्रायः उन्हीं शिक्षासूत्रों को उद्धृत किया है जो जयादित्य और जिनेन्द्रबुद्धि ने अपने ग्रन्थों में दिये हैं॥

(६) सृष्टिधरकृत भाषावृत्त्यर्थविवृत्ति के कुछ पृष्ठ भाषावृत्ति के सम्पादक ने भूमिका में दिये हैं। वहां "संवृतस्त्वकार इति शिक्षासूत्रप्रणयनात्" इस पंक्ति के मिलने से सम्भावना होती है कि यदि सम्पूर्ण ग्रन्थ प्रकाशित हो जाता, तो हम पाठकों के सामने कई और सूत्र भी रख सकते॥

(७) अन्त में हम अभयचन्द्रसूरि-प्रणीत शाकटायन-प्रक्रिया-संग्रह के संज्ञा-प्रकरण के छठे सूत्र की व्याख्या में दिये हुए कुछ सूत्रों को देते हैं—"अकुहविसर्जनीयजिह्वामूलीयानां कण्ठः॥ हविसर्जनीययोरुरः॥ कोर्जिह्वामूलीयस्य च जिह्वामूलम्॥ सर्वमुखस्थानमवर्णमित्येके॥ ... वस्य दन्तोष्ठम्॥ सृक्वस्थानमेकेषाम्॥ ... रेफस्य दन्तमूलमेकेषाम्॥ नासिकाऽनुस्वारस्य॥ कण्ठनासिक्यमेकेषाम्॥" अभयचन्द्रसूरि ने वर्णोच्चारणशिक्षा के प्रथम प्रकरण के छः अत्यावश्यक सूत्रों को जिन में अन्य आचार्यों का मतभेद प्रदर्शित किया गया है, लगभग उसी क्रम से देकर वर्णोच्चारणशिक्षा के प्रति अपना ऋण मौनरूप से प्रकट किया है॥

इस वर्णोच्चारणशिक्षा में पाठक कई विशेषताएं पाएंगे। स्वरप्रकरण, जो तैत्तिरीय-आरण्यक के अनुसार शिक्षा का अङ्ग है और अन्य शिक्षाओं में भी पाया जाता है, वह यहां छोड़ दिया गया है। "उच्चैरुदात्तः॥ नीचैरनुदात्तः॥ समाहारः स्वरितः॥ ह्रस्वं लघु॥ संयोगे गुरु॥ दीर्घं च॥ ऊकालोऽज्झ्रस्वदीर्घप्लुतः॥" इत्यादि सूत्र भगवान् पाणिनि ने शिक्षा में न लिख कर स्वकीय शब्दानुशासन में लिखे हैं। चन्द्रादिकों ने इन सूत्रों को वर्णसूत्रों में रखा है॥

विशेष विचार करने योग्य चार यम हैं। ऋक् तथा तैत्तिरीय प्रातिशाख्य आदि में सर्वत्र "कुँ, खुँ, गुँ, घुँ" इन चार को यम माना है।[1] भगवान् दयानन्द ने वर्णोच्चारणशिक्षा की भूमिका में अपनी सम्मति इस प्रकार दी है-"भला यहां विचारना चाहिये, कि जब पूर्वोक्त (कुँ, खुँ, गुँ, घुँ) यम हैं, तो चुँ, छुँ, जुँ, झुँ, टुँ, ठुँ इत्यादि यम क्यों नहीं। और जो कोई कहे कि "पत्क्नी, चख्ख्नतुः, जग्ग्मिः, जघ्घ्नतुः।" इत्यादि में "क्, ख्, ग्, घ्" ये वर्ण यम कहलाते और प्रातिशाख्य में भी प्रसिद्ध हैं, परन्तु इस बात को क्या नहीं जानते कि वे वर्णान्तर कभी नहीं हो सकते, क्योंकि वे तो कवर्ग में पढ़े ही हैं।" कुछ लोगों ने इसी आक्षेप से बचने के लिये प्रत्येक वर्ण के चार पृथक् पृथक् यम मानकर यमों की संख्या २० लिखी है॥

विद्वान् महानुभावों से प्रार्थना है कि पाणिनीय वर्णोच्चारणशिक्षा के हस्तलिखित ग्रन्थ यदि किसी पुस्तकालय अथवा घर में हों, तो सूचित करें। अत्यन्त धन्यवाद होगा॥

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सर्वेषु देशेषु तथा समस्तासु जातिष्वध्ययनाध्यापन-प्रारम्भोऽद्य यावद् वर्णोच्चारणत एव भवतीति न तिरोहितम्। यतो वर्णैः पदानि, पदैर्वाक्यानि, वाक्यैश्चार्थप्रत्ययः, अर्थज्ञानार्थमेवाध्ययनं, तज्ज्ञापनार्थमेवाध्यापनम्। तत्र पदवाक्ययोः साक्षात्परम्परयाऽवयवभूतानां वर्णानामुच्चारणं कथं क्रियमाणं साधु कथं वासाधु इति, कति वर्णाः, के वर्णाः, कानि चैषां स्थानानि,

[1] कई टीकाकार "कुँ, खुँ, गुँ, घुँ" को "पत्क्नी, चख्ख्नतुः, जग्ग्मिः, जघ्घ्नुः॥" इन शब्दों में पञ्चमाक्षर से पूर्ववर्ती क्, ख्, ग्, घ् की संज्ञा मानते हैं॥

के वा अमीषां प्रयत्ना इत्यादिविचारकलापोऽनुभवानुरोधेन स्याद् यत्र लब्धास्पदः तादृशं किमपि शास्त्रमपेक्षते। शास्त्रं हीदं वैदिकज्ञानराशेः प्राप्तौ मुख्यतमं साधनम्। अस्य च शास्त्रस्य "वर्णोच्चारणशिक्षा" "शिक्षा" इति वा नामद्वयमकार्षुरार्या भारतीयाः। अमी एव सर्वतः प्रागेतच्छास्त्रमाविश्चक्रुः॥

सभ्यताशिखरासीना अपि अद्यतनाः पाश्चात्या जातयो यत्र शिक्षा समाप्तिमेति तेषां विश्वविद्यालयानामुच्चतमास्वपि श्रेणिष्वधीयाना अपि विद्यार्थिनो न तत्त्वतो वर्णोच्चारणशिक्षानियमेषु प्रवीणाः क्रियन्ते। भारतीयाश्च शिथिलजिह्वेभ्योऽपि बालेभ्यः शुद्धवर्णोच्चारणोपदेशं सम्प्रादुः। अद्यत्वे तु नितान्तं शिक्षाशास्त्रानभिज्ञौ मातापितरौ तथाभूताश्चाध्यापकाश्च यथाकथञ्चित् यत्किमपि गृहेषु पाठशालासु वा वर्णोच्चारणविषयकज्ञानं ... प्राथमकल्पिकेभ्योऽर्भकेभ्यस्तावदेव पर्याप्तमिति बुध्यते। आधुनिक–शिक्षायाः क्रमोऽपि कोऽप्यपूर्व एव। खण्डिकोपाध्यायः (प्राईमरी टीचर) स्वयमुच्चार्य तं तं वर्णं ब्रूतेऽल्पवयस्कान् बालान् शुकसारिकादिवदनुकर्तुम्। मुग्धमुग्धो बालः कदाचितं सकारं उच्चारयितव्यं शकारं ब्रूयात्, तदा पुनरपि तस्मै तारस्वरेण ब्रूते खण्डिकोपाध्याय एवमुच्चारयेति।

अथोपलभ्यमाने वैदिकसाहित्ये प्रथमतस्तावत्कृष्णयजुर्वेदीय–तैत्तिरीयारण्यकारम्भे (सप्तमप्रपाठके द्वितीयानुवाके) खल्वित्थं विवृतानि शिक्षाङ्गानि "अथ शिक्षां व्याख्यास्यामः। वर्णः स्वरः। मात्रा बलम्। साम सन्तानः।[1] इत्युक्तः शिक्षाध्यायः।" तैत्तिरीयोपनिषदः शिक्षाध्यायस्य द्वितीयानुवाकोऽप्यस्मादेवोद्धृतः।

उक्ताङ्गैरुपेतां कामपि शिक्षां वयमिदानीं न जानीमः। वाजसनेयि–प्रातिशाख्यभाष्ये उव्वटेन आपिशल्याचार्यस्य शिक्षासूत्रमेक–मुद्धृतमुपलभ्यते,[2] ततश्च आपिशल्याचार्येणापि कश्चिच्छिक्षाग्रन्थः प्रणीत इत्यनुमीयते। किञ्च, शिक्षाशास्त्रस्य सामान्यतो विशेषतश्च प्रतिपादनं प्रातिशाख्येषूपलभ्यते। तथा च, माण्डूकी–याज्ञवल्क्य–नारद–वासिष्ठी–प्रमुखासु[3] श्लोकबद्धासु प्राचीनार्वाचीनशिक्षासु वैदिकमन्त्राणां साधारणस्य सस्वरस्य च पाठस्य सन्ति नियमाः। तथापि यस्माद् ग्रन्थाद्भगवता पतञ्जलिना शिक्षासूत्राण्युद्धृतानि,

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[1] "वर्णः, स्वरः, मात्रा" इति स्पष्टार्थाः। स्पृष्टत्वादि प्रयत्नो बलम्। अतिद्रुतत्वमतिविलम्बितत्वञ्च परिहृत्य मध्यमया वृत्त्योच्चारणं साम। पूर्वोत्तरवर्णयोः संहिता सन्तानः।

[2] शब्दकौस्तुभे भट्टोजिदीक्षितैस्संग्रहादपि श्लोकद्वयमुदाहृतम्–

"संग्रहश्चं–

रवयां यमाःरवय ᳵकᳶपौ विसर्गः शर एव च।

एते श्वासानुप्रदाना अघोषाश्च विवृण्वते॥

कण्ठमन्ये तु घोषाः स्युः संवृता नादभागिनः।

अयुग्मा वर्गयमगा यणश्चाल्पासवः स्मृताः॥" ("तुल्यास्य॰" सूत्रे)

[3] काशीसंस्कृतग्रन्थमालायां (Benares Sanskrit Series) पण्डितयुगलकिशोरव्यासेन पञ्चस्वङ्केषु शिक्षासंग्रहाख्यो ग्रन्थः सम्पादितः। तेषु पञ्चस्वङ्केष्वेकत्रिंशच्छिक्षाणां संग्रहो विद्यते। तेष्वेकोऽपि ग्रन्थो भगवत्पाणिनितः प्राक्तनो नास्ति। याज्ञवल्क्य–नारद–प्रमुखाः कतिपयाः शिक्षास्तु एकसहस्रवर्षात् प्राचीना एव। परं, मल्लशर्म–बालकृष्णप्रभृतीनां शिक्षास्तु एताभ्योऽप्यत्यर्वाचीनाः। पूर्वोक्तान् एकत्रिंशच्छिक्षाग्रन्थान्विहाय, प्रातिशाख्यटीकाकृद्भिरपि कतिपयानामन्येषामपि शिक्षाग्रन्थानां श्लोका उद्धृता दृश्यन्ते।

एतासां नव्यशिक्षाणां प्रचारादेव पाणिनिमुनिप्रणीतायाः शिक्षाया अध्ययनाध्यापनादि प्रतिरुद्धमासीत्। वेदाध्येतृभिस्तु तत्तच्छाखोपयोगिनः स्वरप्रधानाः शिक्षाग्रन्था निर्मिताः। सामान्यशिक्षाज्ञाने तु तेषां रुचिर्नासीत्। येऽपि केचिद्वेदाध्येतारो वैयाकरणा वा शिक्षाशास्त्रमधीयुस्तेऽपि "अथ शिक्षां प्रवक्ष्याम" इत्याद्यामेव पाणिनीयाममन्यन्त। परमस्याः शिक्षायाराद्यादेव श्लोकादस्याः पाणिनीयशिक्षातो भिन्नत्वं स्पष्टं प्रतीयते। श्लोकबद्धतयास्याः प्रचारोऽधिकोऽभूत्। तथा च ऋग्वेदीय–यजुर्वेदीयेति–शाखाद्वये विभक्ततया तत्तच्छाखाध्यायिभिरस्या रक्षणं कृतम्। इत्थं पाणिनीयो मूलशिक्षाग्रन्थो लोकैर्व्यस्मृयत। शिक्षासंग्रहप्रकाशितायाष्टीकातो ज्ञायते यत्पिङ्गलाचार्येणेयं पाणिनिमतानुसारिणी विनिर्मितेति – "ज्येष्ठभ्रातृभिर्विहिते व्याकरणेऽनुजस्तत्र–भवान्पिङ्गलाचार्यस्तन्मतमनुभाव्य शिक्षां वक्तुं प्रतिजानीते–'अथ शिक्षाम्' इति।"

क्रमशो देशकालभेदादस्मिन् ग्रन्थेऽपि तथा भेदोऽजायत यथेदानीमयं त्रिशाखः संवृत्तः। प्रथमायां सार्धैकविंशतिः, द्वितीयायां पञ्चत्रिंशत्, तृतीयाया–मेकषष्टिश्लोकाः सन्ति। पिङ्गलाचार्यप्रणीतमूलग्रन्थस्य स्वरूपः परिमाणं च केवलमनुमानगम्यमेव।

यस्माच्च जयादित्य–जिनेन्द्रबुद्धि–शाकटायन–प्रक्रियासंग्रहकर्तृ–सृष्टिधरप्रभृतिभिः शिक्षासूत्राणामवतरणानि दत्तानि, तस्य किल दयानन्दकालेऽनेकाः शताब्द्यो व्यतीयुर्लुप्तस्य। भगवता दयानन्देन महता प्रयत्नेनास्याः पाणिनि–मुनि–प्रणीतायाः शिक्षायाः पुस्तकमेकं लब्धं तस्य च लोकभाषा(हिन्दी)मयी सुगमा व्याख्या ''ऋतुरामाङ्कचन्द्रेब्दे माघमासासिते दले। चतुर्थ्यां शनिवारे'' समापिता, ग्रन्थश्च मुद्राप्य लोके प्रसिद्धिं नीतः, तस्यैवाधारेणात्र वयं मूलसूत्राणि प्रकाशयामः।

अस्यास्तावच्छिक्षायाः सूत्राणि शब्दकौस्तुभादामहाभाष्यमुद्धृतान्युपलभ्यन्ते। परं, एतैस्सूत्रैस्सह तत्तत्स्थानेषु तत्प्रणेतुर्नाम नोल्लिखितं केनापीति निर्विवादम्। आदौ भगवता दयानन्देनैव सूत्राणीमानि पाणिनीयानीत्युद्घोषितम्। न चात्र कस्यापि विदुषः सन्देहावकाशः। महाभाष्येऽप्येषां सूत्राणामुल्लेखाद् ग्रन्थोऽयं पतञ्जलेरपि पूर्वतन इति निश्चीयते। चान्द्रसूत्राणा–मुपलभ्यमानशिक्षाग्रन्थानां प्रातिशाख्यानां च केनापि ग्रन्थेन न तादृशोऽभेदो यादृशः किल शिक्षयेति, किञ्चायमभेदः (तत्सापेक्षत्वं वा) तादृशमेव यादृशं किल शब्दलक्षणेऽष्टाध्याय्यां चास्तीति निश्चितमेव। ततश्चास्मदीयोऽयं शिक्षाग्रन्थो भगवत्पाणिनिप्रणीत इति निश्चीयते। यतः, चन्द्रप्रणीता धातुसूत्रगणोणादिपाठाः पाणिनीयधातुसूत्रगणोणादिपाठानुसारिण एवेति सिद्धे, यद्ग्रन्थाधारेण चन्द्रः स्ववर्णसूत्राणि प्रणिनाय स ग्रन्थोऽपि पाणिनीय इति कस्मान्न संशयो भवितुमर्हति ? ''अथ शिक्षां प्रवक्ष्यामः पाणिनीयं मतं यथा'' इति पिङ्गलाचार्योक्त्याप्यस्मन्मतस्याधिका पुष्टिर्जायते। यतः, आसीत्पिङ्गलाचार्यसन्निधौ पाणिनीयः शिक्षाग्रन्थ इति, स एव भगवता दयानन्देन दायत्वेन नो दत्त इति च स्फुटमेवेतैः शब्दैर्ध्वन्यते।

इदानीं वयं विदुषां पाठकानां निदर्शनाय कानिचिदुद्धृतसूत्राण्युल्लिखामः

(१) भाष्यकृता भगवता पतञ्जलिना[१] वर्णोच्चारणशिक्षाया (८.४) ''प्रयतनं प्रयत्न'' इति सूत्रमुद्धृतं व्याख्यातञ्च– ''प्रपूर्वाद्यततेर्भावप्रधानो नङ्प्रत्ययः।'' ततश्चाग्रे इत्थमाक्षिप्तम्– ''न हि प्रयतनं प्रयत्नः। किन्तर्हि ? प्रारम्भो यत्नस्य प्रयत्नः।'' ततश्चेत्थं तत्समाहितम्– ''एवं तर्हि प्रयतनमेव प्रयत्नः।'' भगवता पतञ्जलिना बाह्यप्रयत्नविषयिकाणि यानि सूत्राण्युदाहृतानि तानि वर्णोच्चारणशिक्षासूत्राणां संक्षेपरूपाणि। अयमेवार्थो भर्तृहरिणा ''यथा चैते बाह्यास्तथा शिक्षायां विस्तरेणोपपादितम्'' इत्यनेन ध्वनित इति सम्भाव्यते।

(२) चन्द्रेण सामान्यतो वर्णोच्चारणशिक्षाया आशयमनुसृत्यैवाष्टचत्वारिंशद्वर्णसूत्राणि प्रणीतानि। ''स्थानकरणप्रयत्नेभ्यो वर्णा जायन्ते'' इति सूत्रादारभ्य द्वादशसूत्रैः स्थानम्, पञ्चभिः करणम्, सप्तदशभिर्द्विधा प्रयत्नः, पञ्चभिः स्वरभेदाः, सप्तभि–र्ह्रस्वदीर्घप्लुतोदात्तानुदात्तस्वरितसानुनासिकनिरनुनासिकानां लक्षणानि प्रोच्य ''अन्तःस्था द्विप्रभेदा रेफवर्जिताः सानुनासिका निरनुनासिकाश्च'' इति सूत्रेण समापितम्। एतेभ्योऽधिकतराणि सूत्राणि टिप्पण्यामस्माभिः समावेशितानि, येन विद्वांसः पाठकास्तावत्सूत्राणीमानि वर्णोच्चारणशिक्षामूलकानीति परीक्षितुं पारयेयुः।

(३) काशिकायां जयादित्येन ''तुल्यास्यप्रयतनं सवर्णम्। (१.१.९)'' इति सूत्रव्याख्याने वर्णोच्चारणशिक्षायाः षष्ठप्रकरणं प्रायेण समस्तमेवोद्धृतम्।

''अ अ॒ अ॑ इति त्रयोऽकारा उदात्तानुदात्तस्वरिताः प्रत्येकं सानुनासिका निरनुनासिकाश्च ह्रस्वदीर्घप्लुतभेदादष्टादशधा भिद्यन्ते। तथेवर्णः, तथोवर्णः, तथा ऋवर्णः। लृवर्णस्य दीर्घा न सन्ति। तं द्वादशप्रभेदमाचक्षते। सन्ध्यक्षराणां ह्रस्वा न सन्ति, तान्यपि द्वादशप्रभेदानि, अन्तःस्था द्विप्रभेदा रेफवर्जिताः। यवलाः सानुनासिका निरनुनासिकाश्च। रेफोष्मणां सवर्णा न सन्ति वर्ग्यो वर्ग्येण सवर्णः॥''

प्रथमद्वितीयनवमसूत्रेषु शब्दविन्यासभेदः, पञ्चमसूत्रं त्वनुद्धृतमेव, अवशिष्टानि सप्तसूत्राणि च अक्षरशोऽनुकरणान्येव।[२] पाणिनीयसूत्राणां परिवर्तनं जयादित्यस्य सुकरमेवासीत्। अष्टाध्याय्यास्सूत्रेषु बहवः शब्दा वर्धितास्तेन, अनेकानि वार्तिकानि

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१ भर्तृहरिणा '''प्रारम्भो यत्नस्य प्रयत्नः' एतद्भाष्यकारदर्शनम्'' इतीमां पंक्तिमुल्लिख्य ''प्रयतनं प्रयत्नः'' इत्येतदवतरणमेवेति स्फुटीकृतम्।

२ चतुर्थसूत्रे ''द्वादशभेदम्'' इत्यस्य स्थाने ''द्वादशप्रभेदम्'' इति पठितम्। तदेतादृशाः पाठभेदा लेखकप्रमादाद्भवन्त्येव।

सूत्ररूपतां नीतानि, नवीनानि वार्तिकानि निर्मितानि। एकसूत्रं द्विधा कृतम्, कात्यायनीयवार्तिकेषु अर्थभेदं विनैव शब्दभेदो विहितः। जयादित्येन कानिचिदेव सूत्राणि शुद्धरूपे एव स्थापितानि तदेवाश्चर्यम्।

(४) काशिकाविवरणपञ्जिकाकृता जिनेन्द्रबुद्धिना ''इति वचनात्'' ''इति शिक्षाकाराः'' इत्यादिभिनिर्देशैर्बहूनि शिक्षासूत्राण्युद्धृतानि। वयमत्र काशिकोद्धृतानि षष्ठप्रकरणसूत्राणि विहाय कतिपयान्यन्यानि सूत्राण्युल्लिखामः–

''अकुहविसर्जनीयाः कण्ठ्याः। इचुयशास्तालव्याः। ऋटुरषा मूर्धन्याः। लृतुलसा दन्त्याः। उपूपध्मानीया ओष्ठ्याः। अनुस्वारयमा नासिक्याः। ञमङणनाः स्वस्थानाः नासिकास्थानाश्च।''[१] (''हयवरट्'' सूत्रव्याख्याने। दृश्यतां वर्णोच्चारणशिक्षायां प्रथमं प्रकरणम्।)

''स्पृष्टकरणाः स्पर्शाः। ईषत्स्पृष्टकरणा अन्तःस्थाः।'' (''तुल्यास्यप्रयत्नं'' सूत्रव्याख्याने। व० ३; ५)

वर्गाणां प्रथमद्वितीयाः शषसविसर्जनीयजिह्वामूलीयोपध्मानीया यमौ च प्रथमद्वितीयौ विवृतकण्ठा श्वासानुप्रदाना अघोषाः। वर्ग्ययमानां प्रथमेऽल्पप्राणाः, इतरे सर्वे महाप्राणाः। वर्गाणाञ्च तृतीयचतुर्था अन्तःस्था हकारानुस्वारौ यमौ च तृतीयचतुर्थौ संवृतकण्ठा नादानुप्रदाना घोषवन्तः। वर्ग्ययमानां तृतीया अन्तःस्थाश्चाल्पप्राणाः, इतरे सर्वे महाप्राणाः। यथा तृतीयास्तथा पञ्चमाः। आनुनासिक्यमेषामधिको गुणः।'' (''तुल्यास्यप्रयत्नं॰'' सूत्रव्याख्याने)

वर्णोच्चारणशिक्षायाः चतुर्थप्रकरणीयप्रथमतृतीयसूत्रालोचनात् जिनेन्द्रबुद्धेरवतरणतो भाष्यकृता भर्तृहरेरुक्त्यनुसारं पाणिनिशिक्षासूत्राणि संक्षिप्ततान्नीतानीत्यस्मत्कथनस्य पुष्टिर्जायते।

जिनेन्द्रबुद्धिना द्वितीयचतुर्थसूत्रयोर्व्याख्यैवोल्लिखिता न मूलसूत्रे।

'''शादय ऊष्माणः॥ संस्थानेन द्वितीयाः। हकारेण चतुर्थाः।' इति शिक्षा।'' (''स्थानेऽन्तरतमः''१.१.४९ सूत्रव्याख्याने)

इत्थं जिनेन्द्रबुद्धिना वर्णोच्चारणशिक्षायाः प्रथमं प्रकरणं परिसमापितम्।

''नाभिप्रदेशात् प्रयत्नप्रेरितो वायुः प्राणो नाम ऊर्ध्वमाक्रामन्नुरःप्रभृतीनामन्यतमस्मिन् स्थाने प्रयत्ने विधार्यते॥'' (''तुल्यास्य–प्रयत्नं'' सूत्रव्याख्याने)

अस्मिन्सूत्रे बहवः पाठभेदास्सन्ति, परं ''विचार्यते'' इत्यस्य स्थाने ''विधार्यते'' इत्ययं पाठभेदो विशेषतो विचारार्हः।

(५) पदमञ्जरीकर्तृहरदत्तमिश्रैः, भाषावृत्तिप्रणेतृपुरुषोत्तमदेवैः, प्रक्रियाकौमुदीकृद्रामचन्द्रैः, शब्दकौस्तुभनिर्मातृ–भट्टोजिदीक्षितैरन्यैश्च प्रायस्तान्येव शिक्षासूत्राण्युद्धृतनि यानि किल जिनेन्द्रबुद्धिजयादित्याभ्यामुल्लिखितानि।

(६) सृष्टिधरप्रणीतभाषावृत्त्यर्थविवृतिग्रन्थस्य कतिपयानि पृष्ठाणि भाषावृत्तिसम्पादकेन तद्भूमिकायामुल्लिखितानि। तत्र ''संवतृस्त्वकार इति शिक्षाप्रणयनात्'' इतिपाठदर्शनाद्यदि सम्पूर्णो ग्रन्थः प्रकाशितोऽभविष्यत्तदा वयं कतिपयान्यन्यान्यपि सूत्राणि पाठकेभ्य उपाहर्तुमपारयिष्यामेति सम्भाव्यते।

(७) अन्ततोऽभयचन्द्रप्रणीतशाकटायनप्रक्रियासंग्रहस्य संज्ञाप्रकरणे षष्ठसूत्रव्याख्यायामुद्धृतानि कतिपयानि सूत्राण्यु–ल्लिखामः–

''अकुहविसर्जनीयानां कण्ठः। हविसर्जनीययोरुरः। कोर्जिह्वामूलीयस्य च जिह्वामूलम्। सर्वमुखस्थानमवर्णमित्येके। ..... वस्य दन्तौष्ठम्। सृक्वस्थानमित्येषाम्। .. रेफस्य दन्तमूलमेकेषाम्। नासिकानुस्वारस्य। कण्ठनासिक्यमेकेषाम्॥''

अन्याचार्याणां मतभेदप्रतिपादकानि वर्णोच्चारणशिक्षायाः प्रथमप्रकरणान्तर्भूतानि अत्यावश्यकानि षट्सूत्राणि मूलरूप–प्रायाण्येवोल्लिखता अभयचन्द्रसूरिणा किल वर्णोच्चारणशिक्षाऋणित्वं स्वीयं घोषितं मौनरूपेण।

अस्यां किल वर्णोच्चारणशिक्षायां सन्त्यनेके विशेषाः। तद्यथा–तैत्तिरीयारण्यकोक्तेशिशिक्षाङ्गीभूतं अन्यशिक्षासु लभ्यमानं स्वरप्रकरणं अत्र सर्वथापि न दृश्यते। ''उच्चैरुदात्तः'' ''नीचैरनुदात्तः'' ''समाहारः स्वरितः'' ''ह्रस्वं लघु'' ''संयोगे गुरुः'' ''दीर्घं च''

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[१] वर्णोच्चारणशिक्षायाम्– ''ङञणनमाः स्वस्थाननासिकास्थानाः॥'' (प्रथमप्रकरणे)। अग्रिमेषूद्धरणेषु पाठभेदः पाठकैः स्वयमेव वर्णोच्चारणशिक्षातो निर्धार्यः।

अकालोज्झस्वदीर्घप्लुतः इत्यादीनि सूत्राणि भगवता पाणिनिना शिक्षायामसंल्लिख्य शब्दानुशासने लिखितानि। चन्द्रादिकैस्त्विमानि वर्णसूत्रेषु निहितानि।

विशेषविचारार्हास्तु चत्वारो यमाः। ऋक्– तैत्तिरीयप्रातिशाख्यादौ सर्वत्रापि ''कुँ खुँ गुँ घुँ'' इति चत्वारोऽपि यमत्वेनाभिमताः।[1] भगवता दयानन्देन तु वर्णोच्चारणशिक्षाभूमिकायामित्थं स्वमतं स्थापितं—''इदमत्र विचारणीयम्—कुँ खुँ गुँ घुँ इत्येतेषां यमत्वे चुँ छुँ जुँ टुँ ठुँ इत्यादयो यमाः कथं न? न तु ''पत्तनी'' ''चख्ख्तुः'' ''जग्गिमः'' ''जघ्घ्नतुः'' इत्यादौ क् ख् ग् घ् वर्णा यमः प्रातिशाख्ये प्रसिद्धा इति चेन्न तेषां कवर्गपठिततया वर्णान्तरत्वाभावात्।''

अथ चान्द्र–वर्णसूत्राणि

॥ नमो मृत्युजिते[2] ॥

१. स्थानकरणप्रयत्नेभ्यो वर्णा जायन्ते
२. तत्र स्थानम्
३. कण्ठोऽकुहविसर्जनीयानाम्
४. कण्ठतालुकमिदेदैताम्
५. कण्ठोष्ठमुदोदौताम्
(४, ५. So also the vṛtti on 2.2.84).
६. मूर्धा ऋटुरषाणाम्
७. दन्ता लृतुलसानाम्
८. नासिकानुस्वारस्य
९. स्वस्थानानुनासिका ङञणनमाः
१०. ताल्विचुयशानाम्
११. ओष्ठावुपूमध्मानीयानाम्
u is omitted in the ms. ओष्ठौ पूपध्मानीययोः
१२. दन्तोष्ठं वकारस्य
१३. जिह्वामूलं जिह्वामूलीयस्य
१४. करणम्
१५. जिह्वाग्रं दन्त्यानाम्
१६. जिह्वोपाग्रं शिरस्यानाम्
१७. जिह्वामध्यं तालव्यानाम्
Tanjur gives in the order of our Śikṣā i.e. 17, 16, 15
१८. शेषाः स्वस्थानकरणाः (not in Pāṇini)
१९. प्रयत्नो द्विविध आभ्यन्तरो बाह्यश्च
२०. तत्राभ्यन्तरः
२१. संवृतत्वं विवृतत्वं स्पृष्टत्वमीषत्स्पृष्टत्वं च
२२. संवृतत्वमकारस्य
२३. विवृतत्वं स्वराणामूष्मणां च
२४. तेभ्यो विवृततरत्वमेदोतोः
२५. ताभ्यामैदौतोः, ताभ्यामप्याकारस्य
२६. स्पृष्टत्वं स्पर्शानाम्
२७. ईषत्स्पृष्टत्वमन्तःस्थानाम्
२८. बाह्यः
२९. वर्गाणां प्रथमद्वितीयाः शषसविसर्जनीयजिह्वामूलीयो–पध्मानीयाश्च विवृतकण्ठाः श्वासानुप्रदाना अघोषाः
३०. प्रथमतृतीयपञ्चमा अन्तःस्थाश्चाल्पप्राणाः
३१. इतरे महाप्राणाः (= Pāṇini)
३२. तृतीयचतुर्थपञ्चमाः सानुस्वारान्तःस्थहकाराः संवृत–कण्ठा नादानुप्रदाना घोषवन्तः
३३. द्वितीयचतुर्थाः शषसहाश्चोष्माणः
३४. कादयो मावसानाः स्पर्शाः
३५. अन्तःस्था यरलवा इत्येष बाह्यप्रयत्नः
३६. अत्र चावर्णो ह्रस्वो दीर्घः प्लुत इति त्रिधा भिन्नः

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[1] कैश्चिदस्याक्षेपस्य परिहाराय वर्गाणां प्रत्येकशश्चत्वारो यथा अभ्युपेताः तथा च विंशतिर्यमाः स्वीकृताः।

[2] "So nach dem Kashmir-manuskript, während im Tanjur Mañjuśrī angerufen wird. Zwischen der Segensformel und dem ersten Sūtra stand eine die Entstehung des *śabda* aus Zusammenwirken von Hauch, *sthāna* und dem beiden *prayatna*'s beschreibende Indravajrā-strophe, die in tibetischer und deutscher Übersetzung von mir in der Candra-Bibliographie mitgeteilt, im original nicht erhalten ist."

३७. प्रत्येकमुदात्तानुदात्तस्वरितभेदेन सानुनासिकनिरनु–नासिकभेदेन चाष्टादशधा भवति

३८. एवमिवर्णोवर्णावृवर्णश्च

३९. लृवर्णस्य दीर्घा न सन्ति तेन स द्वादशधा भवति (= Pāṇini)

४०. सन्ध्यक्षराणां ह्रस्वाभावात् तान्यपि द्वादशधा

४१. एकमात्रिको ह्रस्वः

४२. द्विमात्रिको दीर्घः

४३. त्रिमात्रिकः प्लुतः

४४. उच्चैरुदात्तः (= Pāṇini)

४५. नीचैरनुदात्तः (= Pāṇini)

४६. समाहारः स्वरितः (= Pāṇini)

४७. स्वस्थानानुनासिको निरनुनासिकश्च

४८. अन्तःस्था द्विप्रभेदा रेफवर्जिताः सानुनासिका निरनु–नासिकाश्च (= Pāṇini)

Sūtra no.	Candra's sūtras	Pāṇini's sūtras		no. of syllables
3.	कण्ठोऽकुहविसर्जनीयानाम्	अकुहविसर्जनीयाः कण्ठ्याः	1.1	equal
6.	मूर्धा ऋटुरषाणाम्	ऋटुरषा मूर्धन्याः	1.8	equal
7.	दन्ता लृतुलसानाम्	लृतुलसा दन्त्याः	1.11	exceeds by 1
9.	स्वस्थानानुनासिका ङञणनमाः	ङञणनमाः स्वस्थाननासिकास्थानाः	1.20	less by 1
10.	ताल्विचुयशानाम्	इचुयशास्तालव्याः	1.7	less by 1
12.	दन्तोष्ठं वकारस्य	वकारो दन्त्यौष्ठ्यः	1.12	equal
13.	जिह्वामूलं जिह्वामूलीयस्य	जिह्वामूलीयो जिह्व्यः	1.3	exceeds by 2
15.	जिह्वाग्रं दन्त्यानाम्	जिह्वाग्रेण दन्त्यानाम्	2.6	less by 1
16.	जिह्वोपाग्रं शिरस्यानाम्	जिह्वोपाग्रेण मूर्धन्यानाम्	2.4	less by 1
17.	जिह्वामध्यं तालव्यानाम्	जिह्वामध्येन तालव्यानाम्	2.3	less by 1
19.	प्रयत्नो द्विविध	प्रयत्नोऽपि[1] द्विविधः॥		
	आभ्यन्तरो बाह्यश्च	आभ्यन्तरो बाह्यश्च॥	3.1, 2	less by 1
20.	तत्राभ्यन्तरः	आभ्यन्तरस्तावत्	3.3	less by 1
22.	संवृतत्वमकारस्य	संवृतस्त्वकारः	3.9	exceeds by 2
23.	विवृतत्वं स्वराणामूष्मणां च	ईषद्विवृतकरणा ऊष्माणः॥		
		विवृतकरणा वा॥	3.6, 7	
26.	स्पृष्टत्वं स्पर्शानाम्	स्पृष्टकरणाः स्पर्शाः	3.4	equal
27.	ईषत्स्पृष्टत्वमन्तःस्थानाम्	ईषत्स्पृष्टकरणा अन्तःस्थाः	3.5	less by 1
28.	बाह्यः	अथ बाह्याः प्रयत्नाः	4.1	less by 5

[1] I am inclined to think that अपि is not genuine. It must be a later addition.

PHONETIC SECTION IN THE AGNIPURĀṆA, ch.336

(Veṅkaṭeśvara Press, Bombay, V.S.1977)

॥ अथ शिक्षानिरूपणम् ॥

अग्निरुवाच–

वक्ष्ये शिक्षां त्रिषष्टिः स्युर्वर्णा वा चतुरधिकाः।
स्वारा विंशतिरेकश्च स्पर्शानां पञ्चविंशतिः॥ १॥
यादयश्च स्मृता ह्यष्टौ चत्वारश्च यमाः स्मृताः।
अनुस्वारो विसर्गश्च ᳲकᳲपौ चापि पराश्रितौ॥ २॥
दुःस्पृष्टश्चेति विज्ञेयो लकारः प्लुत एव च।
रङ्गश्च खे अरं प्रोक्तं हकारः पञ्चमैर्युतः॥ ३॥
अन्तःस्थाभिः समायुक्त औरस्यः कण्ठ्य एव सः।
आत्मा बुद्ध्या समेत्यार्थं मनो युंक्ते विवक्षया॥ ४॥
मनःकायाग्निमाहन्ति स प्रेरयति मारुतम्।
मारुतस्तूरसि चरन्मन्द्रं जनयति स्वरम्॥ ५॥
प्रातःसवनयोगं तु छन्दो गायत्रमाश्रितम्।
कण्ठे मध्यन्दिनयुतं मध्यमन्त्रेषु भानुगम्॥ ६॥
तारं तार्तीयसवनं शीर्षण्यं जागतानुगम्।
सोदीर्णो मूर्धन्यभिहितो वक्त्रमापद्य मारुतः॥ ७॥
वर्णान् जनयते तेषां विभागः पञ्चधा स्मृतः।
स्वरतः कालतः स्थानात् प्रयत्नार्थप्रदानतः॥ ८॥
अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा।
जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च॥ ९॥
स्वभावश्च विवृत्तिश्च शषसा रेफ एव च।
जिह्वामूलमुपध्मा च गतिरष्टविधोष्मणः॥ १०॥
यद्योभावप्रसन्धानमुकारादिपरं पदम्।
स्वरान्तं तादृशं विद्याद् यदन्यद्व्यक्तमूष्मणः॥ ११॥
कुतीर्थादागतं दग्धमपवर्णं च भक्षितम्।
एवमुच्चारणं पापमेवमुच्चारणं शुभम्॥ १२॥
सुतीर्थादागतं द्रव्यं साम्नायं सुव्यवस्थितम्।
सुस्वरेण सुवक्त्रेण प्रयुक्तं ब्रह्म राजते॥ १३॥
न करालो न लम्बोष्ठो नाव्यक्तो नानुनासिकः।
गद्गदो बहुजिह्वश्च न वर्णान् वक्तुमर्हति॥ १४॥
एवं वर्णाः प्रयोक्तव्या नाव्यक्ता न च पीडिताः।
सम्यग्वर्णप्रयोगेण ब्रह्मलोके महीयते॥ १५॥

उदात्तश्चानुदात्तश्च स्वरितश्च स्वरास्त्रयः।
ह्रस्वो दीर्घः प्लुत इति कालतो नियमावधि॥ १६॥
कण्ठ्यावहाविचुयशास्तालव्या ओष्ठजावुपू।
स्युर्मूर्धन्या ऋटुरषा दन्त्याः लृतुलसा स्मृताः॥ १७॥
जिह्वामूले तु कुः प्रोक्तो दन्त्योष्ठो वः स्मृतो बुधैः।
एदैतौ कण्ठतालव्यौ ओ औ कण्ठ्यौष्ठजौ स्मृतौ॥ १८॥
अर्धमात्रा तु कण्ठ्यास्याकारैकारयोर्भवेत्।
अयोगवाहा विज्ञेया आश्रयस्थानभागिनः॥ १९॥
अचोऽस्पृष्टा यणस्त्वीषन्नीमस्पृष्टा हलः स्मृताः।
शेषाः स्पृष्टा हलः प्रोक्ता निबोधात्र प्रधानतः॥ २०॥
ञमोऽनुनासिका नह्रौ नादिनो हझषः स्मृताः।
ईषन्नादा यणश्चैव श्वासिनश्च खफादयः।
ईषच्छ्वासं चरं विद्याद् दीर्घमेतत् प्रचक्षते॥ २१॥
इत्यादिमहापुराणे आग्नेये शिक्षावर्णनं नाम षट्त्रिंशदधिकत्रिशततमोऽध्यायः॥

The Taittirīya-Āraṇyaka 7.2 mentions, for the first time, the various constituents of the ancient science of phonetics: अथ शीक्षां व्याख्यास्यामः। वर्णः। स्वरः। मात्रा। बलम्। साम। सन्तानः। इत्युक्तः शीक्षाध्यायः॥

At the present day no Śikṣā work contemporaneous with the above and comprising all the said parts is to be traced. In general, the Prātiśākhyas and the still later Śikṣās deal at sufficiently great length with traditional Sanskrit phonetics of their own times; but the common source from which Patañjali derived most of his quotations, which was afterwards used by Candragomin to form his varṇa-sūtras, and which has been extensively quoted and reproduced by subsequent commentators of such high repute as Jayāditya, Jinendrabuddhi, the author of Prakriyā-saṅgraha of the Jain Śākaṭāyana School, Sṛṣṭidhara and a host of others,[1] was little known till recent times.[2]

[1] See notes on the text in the following pages. It is most significant that in Śabda-kaustubha, a commentary on Aṣṭ, Bhaṭṭojidīkṣita quotes the sūtras of this Śikṣā, but in Siddhānta-kaumudī, where he has arranged the Aṣṭ. sūtras according to his own plan, he gives different phonetic sūtras. These are attributed by the author of the commentary Bālamanoramā to Bhaṭṭojidīkṣita himself.

[2] This Śikṣā is quoted by Bhaṭṭoji, Rāmacandra, Bhāṣāvṛtti, Śākaṭāyana-prakriyā-saṅgraha, Nyāsa, Kāśikā, Haradatta, though none of them specify Pāṇini by name. Some sūtras in the Mahābhāṣya are common with our text and Bhartṛhari says that they are quotations. Every printed Śikṣā and Prātiśākhya has something in common with the Aṣṭādhyāyī, but our text has not. In this connection, an observation of the Mahābhāṣya is significant. It says that *nādānupradāna*, etc. have already been given in the Śikṣā and therefore they have not been repeated in the Aṣṭādhyāyī. It is an indication of the existence of a Pāṇinian *śikṣā*. In short, the *śikṣā* and *vyākaraṇa*, supplement each other, e.g. the sūtra of our Śikṣā *saṁvṛtas tv akāraḥ* clarifies the last sūtra *a a* of the Aṣṭādhyāyī. In its light, *a a* means that there are open and closed *a* sounds (cf. the comm. on Bhāṣāvṛtti). Candra does not deal with *hrasva, dīrgha, pluta, anunāsika, udātta, anudātta* and *svarita* in his śabda-lakṣaṇa or sūtrapāṭha. He includes them in his varṇasūtras. Candra thought

It was in the year 1879 that Svāmī Dayānanda Sarasvatī, the illustrious founder of the Ārya Samāja, discovered this work, from where and how we are never told. The very year ऋतुरामाङ्कचन्द्रे ऽब्दे माघमासासिते दले। चतुर्थी शनिवारे[1] he published it at Benares with a Hindi commentary of his own. Hitherto the book has attracted little attention from the scholarly world. Even so late as the year 1927, Dr. Siddheśvara Varmā, in his work *Critical Studies in the Phonetic Observations of Indian Grammarians*, has made no mention of this Śikṣā. (He has also ignored Candra's varṇa-sūtras, and has referred to Caturadhyāyikā by the title Atharva-veda-prātiśākhya, which is really a different text.[2])

Svāmī Dayānanda Sarasvatī ascribed this work to Pāṇini: on what authority we do not know. A prolonged search has failed to bring to light the original Ms. The Board of Trustees of "The Paropakāriṇī Sabhā" at Ajmer were good enough to allow me to examine thoroughly the records bequeathed by the late Svāmī. There most of the Mss. of his works are missing. The Ms. was certainly taken away by some of the disciples either during his lifetime or after his death. To judge his disciples more liberally, it might have even been presented to one of them by the Svāmī himself. I accordingly very carefully made a list of all his disciples, and instructed a friend of mine, who was appointed by the D.A.V. College of Lahore, to make a final search for Svāmī Dayānanda Sarasvatī's letters, to keep a keen eye over the houses of Svāmī's disciples. Six months' labours proved of no avail. So that now we do not know whether the colophon of the Ms. is responsible for this ascription to Pāṇini as the author, or whether Svāmī Dayānanda Sarasvatī had made his own researches and had arrived at this conclusion. None of the works, beginning with the Mahābhāṣya and ending with the Śabdakaustubha, which derive quotations from our work mentions the name of the author.

It stands undisputed that, having been quoted by Patañjali, it must be a very ancient work.

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these to pertain more to śikṣā than to vyākaraṇa. Likewise, Pāṇini uses *hrasva, dīrgha* and *pluta* without defining them in our text. They have already been given in the Aṣṭādhyāyī. The words defined in our text are *varṇa, śabda, sthāna, karaṇa, prayatna* as they have not been defined in the Aṣṭādhyāyī. So also our Śikṣā uses *svara, sparśa, antaḥstha* without defining them. The names of the five classes of consonants *ku cu ṭu tu pu* are explained in our Śikṣā 7.5.

The Śikṣā begins with two verses, and the third verse in āryā metre recounts its contents (*prakaraṇa-parigaṇanaṁ*). It is of a general character and is not attached to any Vedic recension. The śikṣās were studied mostly by Vedic śrotriyas, and they read only their particular śikṣā. There were special injunctions for pronouncing various accents and phonetic sounds. This led to the production of a host of śikṣās, to the tendency of being restricted to a specific Vedic recension (śākhā), and to the negligence of general śikṣās that did not pertain to a specific Vedic tradition. Our Śikṣā suffered neglect due to its being an introduction to general phonetics. The ślokaśikṣā of Piṅgala composed in metres naturally superceded the works in sūtra style, just as the Dharmasūtras were outstripped by the metrical Smṛtis. Moreover, the work of Piṅgala was divided into Ṛgvedic and Yājuṣa versions. It had relevance to two Vedic Saṁhitās.

[1] V.S.1936 = AD 1879-80.

[2] It was edited by Pt. Viśvabandhu for the Panjab University Oriental Series.

The question that first of all puts itself before us is whether there is any reference in literature to Pāṇini's authorship of a Śikṣā. The versified Śikṣā of Piṅgalācārya,[1] which is popularly known as the Pāṇinīya-Śikṣā, begins: अथ शिक्षां प्रवक्ष्यामि पाणिनीयं मतं यथा (all the three recensions). This establishes that Pāṇini did compose a Śikṣā work, for otherwise the statement is void of relevancy. Besides, a comparative study of this Śikṣā with the varṇa-sūtras of Candragomin leads irresistibly to the conclusion that, just as for his Śabda-lakṣaṇa and other grammatical treatises he had recourse to the works of Pāṇini, similarly the basis of his varṇa-sūtras must be Pāṇinean. That the present work is the basis for Candra's varṇa-sūtras is established beyond doubt by a comparison of the two works.

The first verse of Candra is now unfortunately lost to us in original, and is available only in its Tibetan version, which runs:

nam.mkhaḥ rluṅ.las rab.tu.byuṅ.zhiṅ lus.las ni/
ākāśa vāyu prabhavaḥ śarīrāt
yaṅ.dag.gyen.bskyod rim.pas kha.naṅ sgra riṅ.di/
samuccaran vaktraṁ nādaḥ upaiti
gnas.rnams de.ma.thag.tu rab.tu.rnam.rtsol.ldan/
sthāna antareṣu pravibhajyamāno
yi.ge.ñid.du kun.du.ḥgro.ba gaṅ de sgra/
varṇatvam āgacchati yaḥ sa śabdaḥ

Dr. Liebich renders it thus: "Was aus Himmel und Wind entstehend, aus dem Körper emporsteigend, allmählich in Munde sich ausbreitet und, mit den Organen (स्थान) und den beiden Thätigkeiten (प्रयत्न) vereint, zum Zustand von articulierten Lauten gelangt, das ist das Wort (शब्द)."

This verse in indravajrā metre is essentially the same as the opening verse of our work:

आकाशवायुप्रभवः शरीरात् समुच्चरन् वक्त्रमुपैति नादः।
स्थानान्तरेषु प्रविभज्यमानो वर्णत्वमागच्छति यः स शब्दः॥

Candra tried to improve upon Pāṇini by making the addition of the two prayatnas in the third quarter, and has further made the second quarter uniform with the others by making the first syllable heavy.

Now to come to Candra's sūtras proper. These exhibit the same order in treatment as those of Pāṇini, the sthānas being dealt with first, the karaṇa, the two prayatnas — the ābhyantara and the bāhya — coming next, followed by the varieties of vowels and semi-vowels (with the exception of *r*). Of these, two (31, 48) are taken over from Pāṇini, and twenty-five are merely a verbal

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[1] See the commentary published in the Benares edition of Śikṣāsaṁgraha:
ज्येष्ठभ्रातृभिर्विहिते व्याकरणे ऽनुजनुस्तत्रभवान् पिङ्गलाचार्यस्तन्मतमनुभाव्य शिक्षां वक्तुं प्रतिजानीते अथ शिक्षामिति॥

reproduction with slight changes made in the construction and sequence of words in order to have a more uniform structure in which the name of the sthāna, karaṇa, and prayatna always comes first in the nominative singular, e.g.:

कण्ठो ऽकुहविसर्जनीयानाम् 3.

जिह्वाग्रं दन्त्यानाम् 15.

संवृतत्वमकारस्य 22.

To this class may also be added five more sūtras, except that three of them (8, 29, 32) do not recognize the yamas (which were probably used in reciting the Vedic texts only), while two others (4, 5) include *i* and *u* in the category of kaṇṭha-tāluka and kaṇṭhoṣṭha respectively.

To these Candra adds sixteen more: *One* (1) is introductory, *two* (2, 14) are adhikāra-sūtras (तत्र स्थानम्, करणम्), *one* (21) enumerates the ābhyantara-prayatnas, *one* (18) clears up the student's difficulty in comprehending what the karaṇas are for letters other than dentals, cerebrals, and palatals (शेषाः स्थानकरणाः), *four* others (24, 25, 34, 35) must have originally been taken from Pāṇini, though they have not survived in the present mutilated text (तेभ्यो विवृततरत्वमेदोतोः, ताभ्यामैदौतोस्ताभ्यामप्याकारस्य, कादयो मावसानाः स्पर्शाः, अन्तस्था यरलवाः), *three* (41-43) define hrasva, dīrgha, and pluta, *three* (44-6) are loan sūtras from Aṣṭādhyāyī (उच्चैरुदात्तः, नीचैरनुदात्तः, समाहारः स्वरितः 1.2.29-31), and the *last* of these is स्वस्थानानुनासिको निरनुनासिकश्च "vowels are either pure or nasalized".

These correspondences are of the same character as those between Candra's grammar and Aṣṭādhyāyī.

The following is the text of Pāṇini's Śikṣā-sūtras. Short notes have been appended to most of the aphorisms. These embody references to authors and works which have directly used Pāṇini.

अथ वर्णोच्चारणशिक्षा

[1]आकाशवायुप्रभवः शरीरात् समुच्चरन् वक्त्रमुपैति नादः[2]।
स्थानान्तरेषु प्रविभज्यमानो [3]वर्णत्वमागच्छति यः स शब्दः[4] ॥ १ ॥
तमक्षरं[5] ब्रह्म परं पवित्रं गुहाशयं[6] सम्यगुशन्ति विप्राः।
स श्रेयसा चाभ्युदयेन[7] चैव सम्यक्प्रयुक्तः पुरुषं युनक्ति[8] ॥ २ ॥
त्रिषष्टिः ॥ ३ ॥

[अवर्गः]

[१] अ [२] आ [३] आ३। [४] इ [५] ई [६] ई३। [७] उ [८] ऊ [९] ऊ३। [१०] ऋ [११] ॠ [१२] ॠ३। [१३] ऌ[9] [१४] ॡ३।[10] [१५] ए [१६] ए३। [१७] ओ [१८] ओ३। [१९] ऐ [२०] ऐ३। [२१] औ [२२] औ३।[11]

[कवर्गः]

[२३] क [२४] ख [२५] ग [२६] घ[२७] ङ।

[चवर्गः]

[२८] च [२९] छ [३०] ज [३१] झ [३२] ञ।

[टवर्गः]

[३३] ट [३४] ठ [३५] ड [३६] ढ [३७] ण।

[तवर्गः]

[३८] त [३९] थ [४०] द [४१] ध [४२] न।

[पवर्गः]

[४३] प [४४] फ [४५] ब [४६] भ [४७] म।

[यवर्गः]

[४८] य [४९] र [५०] ल [५१] व।

[शवर्गः]

[५२] श [५३] ष [५४] स [५५] ह।

[अयोगवाहवर्गः][12]

[५६] : (विसर्जनीयः) [५७] ⌓ (जिह्वामूलीयः) [५८] ⌓ (उपध्मानीयः[13]) [५९] ˙ (अनुस्वारः)

[चत्वारो यमाः]

[६०] ꣳ (ह्रस्वः) [६१] ꣴ (दीर्घः)[14] [६२] ँ (नासिक्य) [६३] ळ[15]॥४॥

[प्रकरणपरिगणनम्][16]

[१] स्थानमिदं [२] करणमिदं [३, ४] प्रयत्न एषो[17] द्विधा [५] अनिलः स्थानं। पीडयति [६] वृत्तिकारः[16] [७] प्रक्रम एषः [८] अथ नाभितलात्॥५॥

Chapter 0

Now begins the treatise on the pronunciation of letters.

1. The nāda (sound), originating (remotely) from the atmospheric air and coming out of the body reaches the mouth: there variously modified in the positions of articulation it is (finally) resolved into a varṇa—an articulate (lit. distinctive) sound—and is known as a śabda (lit. speech sound).

2. The learned desire (to know) this—the akṣara (i.e. the undestroyable and all-pervading) the Brahman, the great, the holy, the one that lies in the cavity. This, precisely learnt (lit. pronounced), endows the person with bliss and prosperity.

3. The speech-sounds are sixtythree (in number). Some say sixtyfour.

4. (a) (Vowels)

(1) a (2) ā (3) ā3 (4) i (5) ī (6) ī3 (7) u (8) ū (9) ū3 (10) ṛ (11) ṝ (12) ṝ3 (13) ḷ (14) ḹ3 (15) e (16) e3 (17) o (18) o3 (19) ai (20) ai3 (21) au (22) au3

(b) (Consonants)

(gutturals) (23) ka (24) kha (25) ga (26) gha (27) ṅa

(28) ca (29) cha (30) ja (31) jha (32) ña

(cerebrals) (33) ṭa (34) ṭha (35) ḍa (36) ḍha (37) ṇa

(dentals) (38) ta (39) tha (40) da (41) dha (42) na

(labials) (43) pa (44) pha (45) ba (46) bha (47) ma

(semivowels) (48) ya (49) ra (50) la (51) va

(sibilants) (52) śa (53) ṣa (54) sa

(aspirant) (55) ha

(ayogavāha) (56) aḥ (visarjanīya)

(57) ᳵ' (jihvāmūlīya) (58) ᳶ (upadhmānīya) (59) ṁ (anusvāra)

(4 yamas) (60) ṽ (short) (61) ṽ (long) (62) m̐ (nāsikya) (63) ḷ

This list excludes one letter ळ्ह, the inclusion of which would make the number 64.

What is the difference between अनुस्वार and नासिक्य ?

5. (Ch.1 tells for each letter that) this (is) the place of articulation, (ch.2) this the karaṇa, and (ch.3 and 4) this the twofold effort. (Ch.5 states with what force) the air presses against the place of articulation (in case of the different classes of letters). (Ch.6 gives) the various forms (which the letters undergo). (Ch.7 and the first four sūtras of 8 recapitulate—beginning with) thus the order. Further (hereafter) (ch.8 concludes with the sūtra which begins) from the region of the nave.

Notes

[1] Metre: upajāti. This and the next verse are very early specimens of the upajāti.

This stanza is essentially identical with Candra, as stated earlier. Candra's insertion of 'the two prayatnas' along with the sthānas is an effort to improve upon Pāṇini. Now to come to Candra's sūtras proper. These exhibit the same order in treatment as Pāṇini's Śikṣā-sūtras: the sthānas being dealt with first, the karaṇa, the two prayatnas the ābhyantara and the bāhya coming next, and being followed by the varieties of vowels and semi-vowels (with the exception of *r*). Of these, two sūtras 31, 48 have been bodily taken over from Pāṇini's Śikṣā. Twentyfive sūtras (3, 6, 7, 9, 10-12, 13, 15-17, 19, 20, 22, 23, 26-28, 30, 33, 36-40) are a verbal reproduction, with slight changes made in the construction and sequence of words in order to have a more uniform structure. Difference of opinion might arise as to whether the 30th sūtra can be said to represent the same view as is presented by Pāṇini 4.2-5.

[2] *Nāda* is used here in nearly the same sense as *śabda* in TPr.2.1, 2 when the production of *śabda* (Whitney translates: sound) is said to be at the juncture of *kaṇṭha* and *uras*. Compare further

22.1: *śabda* (Whitney translates: tone) is the material of all articulate sounds. The Śikṣā of Piṅgalācārya uses *svara* instead: मारुतस्तूरसि चरन् मन्द्रं जनयति स्वरम् (Yājuṣa recension verse 9, Ṛg recension verse 7, *Indische Studien* 4.350-1).

Vaktra is to be taken here in the broader sense of "mouth above the larynx" i.e. so as to include the pharynx, for otherwise it would mean the exclusion of the nasals. Etymologically it lends itself easily to a scientific rendering: resonance-chamber. (वच् परिभाषणे अदा० and चुरा०; उणादिसूत्र–गुधृवीपचिवचियमिसदिक्षदिभ्यस्त्रः in the 9th section. *Vaktra* denotes the entire speech-organs. Cf. the use of *mukha* and *āsya*, which mean only the mouth-cavity. On the analogy of the definition of *yantra* in Śamarāṅgaṇa-sūtradhāra 31.3, 4, *vaktra* would be most appropriately defined as: यदृच्छया समुच्चरन्तं प्राणवायुं स्वमनीषया यस्मिन् येन वा वाचयति तद् वक्त्रम्. *Yantra* is defined in the Samarāṅgaṇa-sūtradhāra as:

यदृच्छया प्रवृत्तानि भूतानि स्वेन वर्त्मना। नियम्यास्मिन् नयति यत् तद्यन्त्रमिति कीर्तितम्॥
स्वरसेन प्रवृत्तानि भूतानि स्वमनीषया। कृतं यस्माद् यमयति तद्वा यन्त्रमिति स्मृतम्॥

This verse is to be read along with the concluding sūtra which serves no less to supplement the present verse than to recapitulate the labours of the author. Compare ṚPr.13.1, VPr.1.6-9, Mbh.1.1.2 श्रोत्रोपलब्धिर्बुद्धिर्निग्राह्यः प्रयोगेणाभिज्वलित आकाशदेशः शब्दः "A speech-sound is an intelligible acoustic realisation (D. Jones would express it as an "acoustic effect"); it is manifested by a voluntary production and pervades the atmosphere."

This stanza clears up the ambiguity of a much disputed compound in TPr.2.2: वायुशरीरसमीरणात् कण्ठोरसोः संधाने [शब्दोत्पत्तिः]. The commentary Triratnabhāṣya suggests two explanations: (i) वायुमग्निः समीरयति इति वायुशरीरम्। तथाभूतात् समीरणात्। (ii) वायुश्च शरीरं च वायुशरीरे। तयोः समीरणं तस्मात्। Not satisfied with these, the commentator sought help from his predecessors: (iii) अन्ये त्वाहुः – वायोः शरीरे सतः समीरणम्। Whitney rejected all these explanations and offered his own, based upon a "more acceptable and less violent" construction: "By the setting in motion of air by the body." In the light of our verse the compound is to be resolved as: वायोः शरीरात् समीरणं तस्मात् "by the expulsion of the air from the body."

[3] Compare the Kāśikā quoted in the Mahābhāṣya 1.1.2 अक्षरं नक्षरं विद्याद् वर्णं वाहुः पूर्वसूत्रे। Patañjali explains it thus: पूर्वसूत्रे वर्णस्याक्षरमिति संज्ञा क्रियते। It is not improbable that the author of the verse quoted refers to Pāṇini's Śikṣā by *pūrva-sūtre*: for in the second śloka Pāṇini uses *akṣara* in the sense of *varṇa*.

The true, though remote, relation of varṇa with Brahman is clearly brought out in another verse in the Mahābhāṣya which states that (the knowledge of) Brahman rests upon a knowledge of varṇas, that it is for the acquiring of Brahman and the comprehension of the desired (sciences), as well as for brevity, that the letters are taught:

वर्णज्ञानं वाग्विषयो यत्र च ब्रह्म वर्तते। तदर्थमिष्टबुद्ध्यर्थं लघ्वर्थं चोपदिश्यते॥

That Brahman here refers to the Vedas is definitely expressed by Patañjali in his gloss on this verse, where he first identifies akṣara with Brahman and then goes on: सर्ववेदपुण्यफलावाप्तिश्चास्य (अस्य stands for ब्रह्मराशेः = अक्षरसमाम्नायस्य) ज्ञाने भवति। The identification is conducted in a poetic and rather mystic manner सोऽयमक्षरसमाम्नायो वाक्समाम्नायः पुष्पितः फलितश्चन्द्रतारकवत् प्रतिमण्डितो वेदितव्यो ब्रह्मराशिः (Cf. Nirukta p.9).

[4] Compare Mahābhāṣya p.16 येनोच्चारितेन... संप्रत्ययो भवति स शब्दः। ... तस्माद् ध्वनिः शब्दः॥ Compare VPr.1.6-9. ṚPr.13.1 says:

वायुः प्राणः कोष्ठ्यमनुप्रदानं कण्ठस्य खे विवृते संवृते वा॥
आपद्यते श्वासतां नादतां वा वक्त्रीहायामुभयं वान्तरोभौ॥

The meter of this stanza is upajāti. The Buddhist Candragomin naturally omits this verse.

[5] अक्षरं, परं पवित्रं and गुहाशयं are the attributes both of the letters and of Brahman. A verse in the Mahābhāṣya (Kielhorn's ed. vol.i, p.36) states that the knowledge of Brahman rests upon a knowledge of letters, and that it is for the acquiring of Brahman ... that letters are taught. In his gloss on this verse Patañjali identifies *akṣara-samāmnāya* with *brahma-rāśi*. With *akṣara* "immutable" is to be compared *avyaya* in its twofold use in the Upaniṣads (KaṭhaUp. 3.15, Śvet.Up.3.12, Muṇḍ.Up. 1.1.16 etc.) and grammar. गुहा would in one case mean the cavity of the heart, in the other the cavity of the mouth. The mention of these attributes here is to be taken as intended to apply to varṇa as well, otherwise their use would be merely to complete the prescribed number of syllables in the verse. *Guhāśayaṁ* in that case, would refer once to the cavity of the heart and once to that of the mouth, beginning with the lips and including the pharynx? अक्षरं न क्षरं विद्याद् अश्नोतेर्वा सरोऽक्षरम्। The twofold use of *akṣara* in philosophy and grammar is analogous to that of *avyaya* in the Upaniṣads and the Mahābhāṣya. The definition of *avyaya* as given in Gopatha-brāhmaṇa may as well be taken in its philosophical aspect.

[6] Compare Muṇḍakopaniṣad 2.1.8 सप्त इमे लोका येषु चरन्ति प्राणा गुहाशया निहिताः सप्त सप्त॥ Here गुहा means lungs? Compare Mahābhāṣya त्रिषु स्थानेषु बद्धः—उरसि कण्ठे शिरसीति (p.37), गुहा त्रीणि निहिता नेङ्गयन्ति (p.39), and तुरीयं वाचो मनुष्या वदन्ति (p.39) and वाङ् नो विवृणुयाद(imp. for our verse 2)रमानमित्यध्येयं व्याकरणम्। *Vāṅ* referred to here must be the one referred to in *guhā trīṇi*.

[7] *Abhyudaya* and *śreyas* are prosperity in this world and bliss hereafter.

[8] The metre of this stanza is upajāti. Sv. Day.'s edition gives after this passage the sūtra त्रिषष्टिः, which is followed by a list of the letters of the alphabet, which include the pluta vowels, and read the diphthongs in the order *e*, *o*, *ai*, *au*. The four yamas are here given as the hrasva and dīrgha anunāsikas, the nāsikya (i.e. the nasalization in a vowel), and the letter ळ. This interpretation of the yamas by Sv. Day. is not supported by any authority.

[9] वाजसनेयिप्रातिशाख्ये प्रतिज्ञापरिशिष्टसूत्रे ३.१४: दीर्घोऽपि लृकार इष्यते—''अकारेकारोकारर्कारल्कारा अवर्ण–धारणाः॥'' अष्टादशभेदा इत्यर्थः॥

याज्ञवल्क्यशिक्षायाम् १२६—''लृकारस्य तु दीर्घत्वं नास्ति वाजसनेयिनः।''

अस्ति च जापानद्वीपे होर्यूजी–विहारे प्राचीनो बुद्धोष्णीषविजयाधारणी–ग्रन्थस्य ताडपत्रकोशो यस्मिन् ''चतुर्दशसिद्धवर्णे–[वर्णवर्गे]षु'' ह्रस्वो दीर्घश्चोभावपि लृकारभेदौ लिखितौ॥

[10] महाभाष्ये—''ननु च भोश्छन्दोगानां सात्यमुग्रिराणायनीया अर्धमेकारमर्धमोकारं चाधीयते—'सुजाते ए॒श्वसूनृते [सामवेदे १.४२१]। अध्वर्यो ओ॒द्रिभिः सुतम् [सामवेदे १.४९९]। शुक्रं ते ए॒न्यद् यजतं ते ए॒न्यद् [सामवेदे १.७५]'। इति। पारिषदकृतिरेषा तत्रभवताम्। नैव हि लोके नान्यस्मिन् वेदेऽर्ध एकारोऽर्ध ओकारो वास्ति॥'' (अ० १.१.२ ''ए ओङ्'' सूत्रे)

[11] ṚPr. 1 and in others: ''ए, ऐ, ओ, औ'' इति क्रमः॥

[12] I have retained the headings as given by Svāmi Dayānanda. Svāmi Dayānanda uses a uniform terminology, with each term consisting of the first word of the series compounded with *varga* i.e. अवर्ग for स्वर, यवर्ग for अन्तःस्थ, शवर्ग for ऊष्म and अयोगवाहवर्ग for अयोगवाह, besides the traditional कवर्ग, चवर्ग, टवर्ग, तवर्ग and पवर्ग. The term varga used by Pāṇini in the Aṣṭādhyāyī denotes the five series of mutes and should not be confused with other vargas of Sv. Day. Thus वर्ग्यो वर्ग्येण सवर्णः (6.8), वर्गाणां प्रथमद्वितीयाः ... विवृतकण्ठाः श्वासानुप्रदानाश्चाघोषाः (5.2).

The ayogavāha-varga is given in Svāmī Dayānanda's text in small type. In view of his statement in the introduction that the text of Pāṇini is given in big type, the quotations from the Aṣṭādhyāyī and Mahābhāṣya in small type and his own in a still smaller face, we are bound to suppose that the ayogavāha-varga was missing in the manuscript of the text and that it was supplied from another source. The Aṣṭādhyāyī does not enumerate these. The Mahābhāṣya enumerates only the first four of the ayogavāhas designating the remaining as yamas. Thus we see that these are neither derived from the Aṣṭādhyāyī nor from the Mahābhāṣya. Might it not be that the compositor, desirous of fitting them within the third column uniform with the other two containing the consonants, used the small type either in place of the big one or the still smaller one. Svāmī Dayānanda was often too busy to write his works in his own hand, or to revise them. When his works were passing through the press he was generally far off on his campaign of religious reform to read the proof-sheets. It is difficult to see whether (i) Svāmī Dayānanda intended it to be his supplement to the list of the manuscript that might have either omitted these entirely, (ii) or to keep true to the preceding sūtra (त्रिषष्टिः) might have simply read अष्टावयोगवाहाः, (iii) or the manuscript had it. The yamas as given here stand at variance with यमा नासिक्याः and अयोगवाहा आश्रयस्थानभागिनः। Moreover our Śikṣā does not give the place of articulation of ळ and rather mentions the कुं गुं etc. in the Kauśika śl. But at the same time the remark in the introduction against कुं गुं ... as the yamas proves that the ms had these.

[13] ᳲक × क ᳳप इति वा॥

बोपदेवस्त्वाह—''कपौ उच्चारणार्थौ। वज्रगजकुम्भाकृती वर्णौ क्रमात् मूनी [= जिह्वामूलीयोपध्मानीय]सञ्ज्ञौ स्तः।'' (संज्ञापादे विंशं सूत्रम्)

प्राचीनशिलाताम्रपत्रताडलेखेषु x, ∞ इत्येवंरूपौ जिह्वामूलीयोपध्मानीयौ ककारपकारयोरुपर्यङ्कितौ दृश्येते॥

14 वाजसनेयिप्रातिशाख्ये प्रतिज्ञापरिशिष्टसूत्रे ३.१, २—''अथानुस्वारस्य ँमित्यादेशः शषसहरेफेषु॥ तस्य त्रैविध्यमाख्यातँ ह्रस्वदीर्घगुरुभेदैः—दीर्घात् परो ह्रस्वः, ह्रस्वात् परो दीर्घः, गुरौ परे गुरुः॥'' The short and long ँ as preserved today in the Yājuṣa literature have no separate forms: the one that follows a long vowel being known as short and the other that follows a short vowel as long. The VPr. pratijña-pariśiṣṭa-sūtra 3.1, 2 recognises a third variety: the *guru* i.e. the one following a guru vowel in uniformity with others; but the guru vowels need not be enumerated in the *varṇamālā*. The Telugu mss. transcribe it by ग्ꣳ. It is the substitute of the ordinary anusvāra preceding *ś, ṣ, s, h, r* in the Yājuṣa branches. The Mānava-śr.(?), Mānava-gṛhya and Vāräha-gṛhya mss. read g̃ even after *y* and *v*. Nāsikya, jihvāmūlīya and upadhmānīya are unknown among the Mādhyandinīyas (see VPr.8.29).

15 ह्रस्वदीर्घौ ँकारौ यजुर्वेदे, नासिक्यळकारौ चर्ग्वेदे प्रसिद्धौ॥ तद्यथा वाजसनेयिप्रातिशाख्येऽपि—

तस्मिन् ळ्हजिह्वामूलीयोपध्मानीयनासिक्या न सन्ति माध्यन्दिनीयानाम्॥

लृकारो दीर्घः प्लुतश्च, उक्तवर्जम् ['न सन्ति माध्यान्दिनीयानाम्' इत्यनुवर्त्तते]॥ ८.२९, ३०

ऋग्वेदप्रातिशाख्ये १.२१, २२—

द्वयोश्चास्य स्वरयोर्मध्यमेत्य सम्पद्यते स डकारो ळकारः॥

ळ्हकारतामेति स एव चास्य ढकारः सन्नूष्मणा सम्प्रयुक्तः।

The list as given in our text takes no account of short (Mahābhāṣya half) *ĕ* and *ŏ*, and ळ्ह. The short *ĕ* and *ŏ* were peculiar to the Sātyamugir and Rāṇāyaṇīya branches of the Sāmaveda (cf. Mbh.1.1.2). ढ and ळ्ह are to be met with only in the Śākala and Bāṣkala branches of the Ṛgveda, and some branches of White Yajuṣ. They are substitutes for ड and ढ respectively when preceded and followed by vowels (cf. ṚPr.1.21, 22 the view of Vedamitra, and VPr.4.143 the view of some teachers). The comm. on APr.1.29 has a similar verse. It enjoins: "where *ḍ* and *ḍh* occur between two vowels, then one must avoid a close contact; they are to be uttered with a gentle effort: instances are *iḍā* (AV.5.12.8) and *mīḍham* (AV.4.29.4)". Whitney thinks that probably the relaxation of the contact takes place at the sides of the tongue and that the resulting sound is hence of the nature of an *l*. The South Indian inscriptions as well read many a time ळ between two vowels. Long *ḹ* is mentioned in VPr. pratijnā-pariśiṣṭa-sūtra 3.14, while the Yājñavalkya-śikṣā st.126 records: "The Vājasaneyins do not have the lengthened *ḹ*". Compare also VPr.8.30: "(The Vājasaneyins do not have) the long and pluta *ḹ*."

The ṚPr. does not enumerate the alphabet. Its Pārṣadavṛtti commentary says: वर्ण–समाम्नायस्यादितोऽष्टावक्षराणि समानाक्षरसञ्ज्ञानि वेदितव्यानि—अ, आ, ऋ, ॠ, इ, ई, उ, ऊ इति।...

अत्रोच्यते वर्णक्रमे विप्रतिपत्तिर्दृश्यते—अवर्णात् परमृवर्णमेक उपदिशन्ति, उवर्णादपरे, तथा एकारात् परमोकारमेके, ऐकारादपरे। तथा हकारं शकारात् पूर्वमेक उपदिशन्ति, शकारात् परमपरे। तस्माद् विप्रतिपतिदर्शनादिष्टक्रमार्थं वर्णोपदेशः कर्त्तव्यः। न कर्त्तव्यः। कृत एव वर्णोपदेशो द्रष्टव्यः। यदयमादित उत्तराणीत्याह। न ह्यनुपदिश्य वर्णानिते शक्याः क्रमेण प्रयोक्तुम्। एवमपि क्रमो

न सिध्यति। क्रमश्च सिद्धः। कथम्। आचार्योपचारात्। द्वादशस्वरानुक्त्वाहान्यत्र "ऋकारादयो दश नामिनः स्वराः।" (1.27) इति। तथा "परेष्वैकारमोजयोः" (2.7), "औकारं युग्मयोः" (2.7) इति; "सन्ध्येष्वकारोऽर्धमिकार उत्तरं युजोरुकारः" (13.16) इति च। तथा "अष्टा ऊष्माणः" (1.12) "अन्त्याः सप्त तेषामघोषाः" (1.12) इति; "दुःस्पृष्टं तु प्राग् घकाराच्चतुर्णाम्" (13.3) इति च। एतेनोपचारेणावर्णादृवर्णस्य परत्वम्। एकाराच्च ओकारस्य परत्वं हकारस्य च शकारात् पूर्वत्वम्।

The eight ūṣmans of ṚPr.1.10 are anusvāra, visarga, ha, śa, ṣa, sa, x, ∞ of which only the अनुस्वार is not अघोष. Does this imply that in the system of the ṚPr. anusvāra and visarga were placed after the semivowels and before the ūṣmans proper?

The VPr. refers to two quite different enumerations of sounds in 1.33f. and in 8.1f. (Weber thinks the whole of the eighth chapter is a later addition). 8.45 तस्मिन् ळळ्हजिह्वामूलीयो–पध्मानीयनासिक्या न सन्ति माध्यन्दिनानाम्।

The list of letters is for the general reader and takes no account of the letters peculiar to a specific Vedic recension. It was left for the Prātiśākhyas.

[16] Before beginning with the Śikṣā proper a list of contents is given in a versified (?) form. The contents are presented here in a manner unknown elsewhere. In Sanskrit literature the first such systematic effort towards tabulating sections of the Saṁhitās was in the form of the Anuvāka and Sūktānukramaṇīs, which gave the first words of the anuvāka or the sūkta. The Nirukta followed this practice and gave the pratīkas for each section at the end of every chapter. The final development from this pratīka list was in the prakaraṇa lists of the Great Epics — the Rāmāyaṇa and the Mahābhārata, Kauṭalya's Arthaśāstra and the Kāmasūtra of Vātsyāyana. These lists came in the beginning, preceded by a short introductory matter. Our list has a peculiar position, for neither is the list totally a *prakaraṇa-samuddeśa* nor a *pratīkānukramaṇī*. *Prakaraṇa* is used here in the same sense as in the Arthaśāstra and the Kāmasūtra. It should not be confused with the *prakaraṇa* of this work, meaning a chapter. For the first six chapters it is a *prakaraṇa-samuddeśa* couched, as far as the sense and exigencies of metre could allow, in words that actually occur in the text, or that are synonymous with them. For the remaining two chapters it is more of a *pratīka-samuddeśa* in as much as it refers the reader to the first words of the contents (viz. इत्येष क्रमः and नाभिदेशात्), though they are not very clear. The method adopted is very peculiar. It combines the *pratīka*-system of the Brāhmaṇas and Anukramaṇīs with that of the prakaraṇa-samuddeśa method of Kauṭalya's Arthaśāstra and Vātsyāyana's Kāmasūtra. Vṛttikāra is not a very clear description of the sixth chapter, which deals with savarṇa letters. The translation of *vṛttikāra* as "various forms" is tentative. *Kāra* = *karaṇa*?

[17] एषो द्विधा for एष द्विधा is a poetic licence. Compare the dictum in the Mahābhāṣya: छन्दोवत् सूत्राणि भवन्ति।

॥ अथ प्रथमं प्रकरणम् ॥

अकुहविसर्जनीयाः कण्ठ्याः[1] ॥ १ ॥

हविसर्जनीयावुरस्यावेकेषाम्[2] ॥ २ ॥

जिह्वामूलीयो जिह्व्यः[2a] ॥ ३ ॥

कवर्ग ऋवर्णश्च जिह्व्यः[3] ॥ ४ ॥

सर्वमुखस्थानमवर्णमित्येके[4] ॥ ५ ॥

कण्ठ्यानास्यमात्रानित्येके[5] ॥ ६ ॥

इचुयशास्तालव्याः[6] ॥ ७ ॥

ऋटुरषा[7] मूर्धन्याः ॥ ८ ॥

रेफो दन्तमूलीय एकेषाम्[8] ॥ ९ ॥

दन्तमूलस्तु तवर्गः[9] ॥ १० ॥

लृतुलसा दन्त्याः[10] ॥ ११ ॥

वकारो दन्त्यौष्ठ्यः[10a] ॥ १२ ॥

सृक्किणीस्थानमेके[11] ॥ १३ ॥

उपूपध्मानीया ओष्ठ्याः[11a] ॥ १४ ॥

अनुस्वारयमा नासिक्याः[12] ॥ १५ ॥

कण्ठनासिक्यमनुस्वारमेके[13] ॥ १६ ॥

यमाश्च नासिक्यजिह्वामूलीया[14] एकेषाम् ॥ १७ ॥

एदैतौ कण्ठ्यतालव्यौ ॥ १८ ॥

ओदौतौ कण्ठ्यौष्ठ्यौ[15] ॥ १९ ॥

ङञणनमाः स्वस्थाननासिकास्थानाः[16] ॥ २० ॥

द्वे द्वे वर्णे सन्ध्यक्षराणामारम्भके भवत इति[17] ॥ २१ ॥

सरेफ ऋवर्णः ॥ २२ ॥

Cf. ṚPr.13.14, Cat.1.37, 39.

Chapter 1

1. *a*, *k*-class, *h*, and visarjanīya are produced at the kaṇṭha.

2. According to some *h* and visarjanīya are produced at uras.

3. Jihvāmūlīya is produced at the (root of the) tongue.

4. According to some *k*-class and the letter *ṛ* are also produced at the tongue.

5. According to some the letter *a* is pronounced in the whole mouth.

6. Some others hold that the kaṇṭhyas (such as are enumerated in sūtra 1) are produced in the *whole mouth*?

7. *i*, *c*-class, *y* and *ś* are produced at the tālu.

8. *ṛ*, *ṭ*-class, *r* and *ṣ* are produced at the mūrdhā.
9. According to some *r* is produced at the root of the (upper) teeth (i.e. the ridge?)
10. (According to some) *t*-class is produced at the root of the (upper) teeth (i.e. the ridge?)
11. *ḷ*, *t*- class, *l* and *s* are produced at the (upper) teeth.
12. *V* is produced at the (upper) teeth by the (lower) lip.
13. According to some it is produced at the sṛkkiṇī.
14. *u*, *p*-class and upadhmānīya are produced by the lips.
15. Anusvāra and the yamas are produced in the nose.
16. According to some anusvāra is produced at the kaṇṭha and the nose.
17. And according to others yamas are produced at the root of the tongue and the nose.
18. *e* and *ai* are produced at the kaṇṭha and the tālu.
19. *o* and *au* are produced at the kaṇṭha and the lips.
20. *ṅ*, *ñ*, *ṇ*, *n* and *m* share their respective class position and the nose.
21. Two letters constitute each of the diphthongs (lit. 'letters of combination').
22. The letter *ṛ* has a *r* combined in it.

Notes

[1] Compare ṚPr.1.18: कण्ठ्योऽकारः प्रथमपञ्चमौ च द्वावूष्माणौ केचिदेता उरस्यौ। TPr.2.46-48 leaves out *a* and *ku*. Kaṇṭha refers to the upper part, the karaṇas lie in the lower jaw, and the sthānas in the upper. Comm. on Cat.1.19 mentions as kaṇṭhya letters *a, ha, visarjanīya.*

Gnas.rnams.daṅ byed.pa.rnams.daṅ rab.tu.rtsol.ba de.rnams.las yi.ge kun.du.skye zhes.pao/ de.la gnas.rnams ni/ mgul.pa.las a.daṅ ku.daṅ ha.daṅ rnam.par.bcad.pao/ mgul.pa.daṅ rkaṅ.las it.daṅ et.daṅ ait'o/ mgul.pa.daṅ mchu.las ut.daṅ ot.daṅ aut.rnams.so/ spyi.bo.las ṛi.daṅ ṭu.daṅ ra.daṅ ṣa.rnams.so/ so.las ḷi.daṅ tu.daṅ la.daṅ sa.rnams.so/ sna.la ni rjes.su.dbyaṅs.so/ ... "was an Himmel und Wind entstehend, aus dem Körper emporsteigend, allmählich im Munde sich ausbreitet und,mit den Organen (*sthāna*) und den beiden Thätigkeiten (*prayatna*) vereint, zum Zustand von articulierten Lauten gelangt, das ist das Wort (*śabda*). (Das folgende lässt sich unmittelbar ins original Zurückwenden). स्थानकरणप्रयत्नेभ्यो वर्णोत्पत्तिरिति॥ तत्र स्थानानि॥ कण्ठाद् अकुह–विसर्जनीयाः॥ कण्ठतालोः इदेदैतः॥ कण्ठोष्ठाद् उदोदौतः॥ मूर्ध्ना ऋटुरषाः॥ दन्तेभ्य लृतुलसाः॥ नासिकाभ्यामनुस्वारः॥ ... Cf. Candra: स्थानकरणप्रयत्नेभ्यो वर्णा जायन्ते॥ १॥ तत्र स्थानम्॥ २॥ कण्ठो ऽकुहविर्सजनीयानाम्॥ ३॥ Abhayacandrasūri: अकुहविसर्जनीयजिह्वामूलीयानां कण्ठः (Śākaṭāyana-prakriyā-saṃgraha, Sañjñā-prakaraṇa, commentary on sūtra 6).

Quoted by Jinendrabuddhi on हयवरट्। But Piṅgalācārya: कण्ठ्यावहौ, जिह्वामूले तु कुः प्रोक्तः (Yaj. rec., śl.24, 25).

[2] See also ṚPr.1.8. Cf. Abhayacandrasūri: हविसर्जनीयोरुरः (ibid.). Throughout the Śikṣā Candra abstains from quoting the observations of any other phonetician.

[2a] Cf. Candra: जिह्वामूलं जिह्वामूलीयस्य॥ १३॥

[3] Compare ṚPr.1.18 ऋकारल्कारावथ षष्ठ ऊष्मा। जिह्वामूलीयाः प्रथमश्च वर्गः॥ The repetition of *jihvyaḥ* is unPāṇinean, and must be an interpolation, possibly a case of incorporation of a marginal note into the text.

ekeṣāṃ is to be supplied in this aphorism from sūtra 2. This mode of supplying understood words from preceding sūtras having passed over the intermediate ones is well known to the students of Pāṇini under the name *maṇḍūka-pluti* "frog-leap". Pat: अथवा मण्डूकगतयोऽधिकाराः। तद्यथा मण्डूका उत्लुत्योत्लुत्य गच्छन्ति तद्वदधिकाराः॥

Cf. Abhayacandrasūri: कोर्जिह्वामूलीयस्य च जिह्वामूलम् (ibid.).

For centuries the pronunciation of *ṛ* has been distorted to *ri* in northern India and to *ru* in Kathiawad and Maharashtra, as is evidenced by ancient inscriptions and manuscripts. In the Tibetan script it has always been reproduced by *ri*. The true pronunciation is a vocalic *r*.

Compare VPr.4.145 and Cat.1.37. ṚPr.13.14 says that the *r* which is here said to form a part of *ṛ* is found in the middle of it. Comm. on Cat.1.37 says to the same effect: "an *r* is combined with a half-mora in the middle of the vowel mora in the *ṛ*-vowel, just as a nail is with the finger; like a pearl on a string, some say; like a worm in grass, say others". The remaining constituent is supplied by Uvvaṭa on VPr.4.145 as half of short *a*; thus *ṛ* = $\frac{a}{4} + \frac{r}{2} + \frac{a}{4}$. That this was the pronunciation thousands of years ago is amply testified by Avesta which transcribes Sanskrit *ṛ* into *ərə*: Sanskrit *sakṛt* is Av. *hakərət*. Sanskrit *mṛtyu* is Av. *mərəθyuš*...

According to ṚPr.13.14 and Cat.1.38 the long *ṝ* contains the *r* in its first half only. ṚPr. prescribes, moreover, that this *r* is either shorter or of the same length as that in short *ṛ*. Cat.1.38 provides for the protracted *ṝ*3 as well: "only the first mora is combined with *r*". The absence of *r* in the prolongated portions points to its totally untrilled character.

ṚPr.13.14 and Cat.1.39 give similar rules for *ḷ*, though for long and protracted forms there is no explicit rule laid down in the manner of *ṝ, ṝ3*.

[4] Cf. Patañjali (vol.i, p.61): सर्वमुखस्थानमवर्णमेक इच्छन्ति. Being ignorant of the fact that it is a version of the Śikṣā-sūtra, Kielhorn remarks: The vārttika सर्वमुखस्थानमवर्णमेके may have disappeared before the words सर्वमुखस्थानमवर्णमेक इच्छन्ति. At any rate, Patañjali nowhere else uses the phrase एक इच्छन्ति except when he is explaining a vārttika. शाकटायनशब्दानुशासनव्याख्याने प्रक्रियासंग्रहे ''सर्वमुखस्थान–मवर्णमित्येके।'' (संज्ञाप्रकरणे)

Abhayacandrasūri (ibid.) quotes the sūtra.

[5] *Āsyamātra* in the text is to be taken to mean the whole mouth beyond the kaṇṭha and excluding the kaṇṭha. For *āsya* see Patañjali (ib.): लौकिकमास्यमोष्ठात् प्रभृति प्राक् काकलकात्.

[6] ṚPr.1.9 includes *e* and *ai* as well. So also Varṇa-paṭala 2.1. सुदेवोऽसि ... अनुक्षरन्ति काकुदं। Vedic verse काकुदं तालु। काकुर्जिह्वा साऽस्मिन् नुद्यते इति॥ (Mahābhāṣya p.45). Cf. Candra: कण्ठतालुकमिदेदैताम्॥४॥ Quoted by Jinendrabuddhi on हयवरट्.

[7] Compare ṚPr. मूर्धन्यौ षकारटकारवर्गौ (1.19). जिह्वामूलं तालु चाचार्य आह स्थानं डकारस्य तु वेदमित्रः। द्वयोश्च स्वरयोर्मध्यमेत्य सम्पद्यते स डकारो ळकारः॥ (1.21) ṚPr.21 records the view of Ācārya Vedamitra that the root of the tongue and the *tālu* are one, respectively the organ and the place of production of *ḍ*.

Compare TPr.2.18: "The jaws, also, are more closely approximated, and the tip of the tongue is brought into close proximity to the upper back gums (ridge?) *ṁ ṛ ṝ* and *ḷ*."

Comm. on Cat.1.22 quotes मूर्धस्थानां षकारस्य टवर्गस्य तथा मतम् and excludes from mūrdhanya sounds *ṛ* and *r*. Compare ṚPr.1.9, VPr.1.67, 78 and TPr.2.37, 44. Müller takes *mūrdhan* as 'dome of palate' (Gaumen-dach), and Weber translates *śiras* as 'dome of the palate'.

"The Prātiśākhyas in general strangely class them (i.e. *ṛ* and *ḷ*) with the jihvāmūlīya sounds, our "gutturals". Cf. section 189.

B. Faddegon: "I leave the term mūrdhanya untranslated, although Prof. Lanman has suggested the very near translation 'domal' for it; 'concave-linguals' would be the best phonetical term; and the conversion of dental into concave-lingual might be called concavation" (*Acta Orientalia* 1928:7/1.60 n.2).

The pronunciation of *ṛ* when preceded by *ra* was still written in its full form, though no other vowel in Sanskrit is treated thus.

Cf. Candra: मूर्धा ऋटुरषाणाम्॥ ६॥

Quoted by Jinendrabuddhi (ibid.).

[8] *Repha* 'snarl' is the sole example of a specific name for an alphabetic element of its class. The anusvāra and visarga are known by these names only. *ra* in Sanskrit is untrilled. "None of the Prātiśākhyas reckon *r* as a lingual, nor are they entirely consistent: for the most part they define it as made at 'roots of the teeth' i.e. like that of a vibrated *r*, but none of these hints at a vibration."

Designations of speech sounds. Sanskrit adds *a* or *akāra* to consonants and to vowels occasionally *kāra*; otherwise they receive no designation, being pronounced as pure. The *a* in consonants is for the facility of pronunciation, for otherwise most of them would remain inaudible. The *kāra* (cf. VPr.) as in *akāra*, *namaskāra* corresponding to our 'letter' or 'sound' has not been employed for *ra*. *Repha* is the one exception. Instead of *(a)kāra epha* is added. *Kāra* stands for 'the sound' e.g. *kakāra* means 'the sound *ka*'. But *epha* has no significance in Sanskrit. As we know *ra* is the most ancient sound in India and therefore no theory of borrowing the letter can stand. Cf. Greek *alpha*, Arabic *alipha*.

Compare ṚPr.1.19, 20, 13.14: रेफोऽस्त्यृकारे च। VPr.1.68 रो दन्तमूले॥ Caturadhyāyikā 1.2, 28: रेफस्य दन्तमूलानि॥ TPr.2.41. Ibid.1.37, 39: संस्पृष्टरेफमृवर्णम्॥ सलृकारमृवर्णम्॥ Neo-Pāṇinīyaśikṣā (IO ms.3193) = Yaj. rec. śl. 28:

अलाबुवीणानिर्घोषो दन्त्यमूल्यः स्वरानुगः।
अनुस्वारस्तु कर्तव्यो नित्यं होः शषसेषु च॥ १५॥

According to all these authorities *r* was dental or alveolar. Abhayacandrasūri: रेफस्य दन्तमूलमेकेषाम्.

[9] *ekeṣāṃ* is to be supplied from the previous sūtra. This is an instance of *aprāpta-vibhāṣā*. Compare ṚPr.1.19 दन्तमूलीयस्तु तकारवर्गः॥ ṚPr.13.14, VPr.4.145 and Cat.1.39 describe it as containing an *l*, analogous to *ṛ* containing an *r*. It was, thus, a vocalic *l*. Whitney gives it the *l*- value in able, angle, addle (*Sanskrit Grammar* §24). The modern pronunciation is *lri*. The verse quoted by the comm. on ṚPr.13.14 perhaps supplies the intermediate link between the original vocalic *ḷ* and the modern *lri*. It is found only in a few forms and derivatives of the not very common verb *klp*. The pronunciation of *ḷ* लृ as *lri* is due to the subjoined hook which was originally meant to distinguish it from the consonant *la* ल, but was afterwards wrongly identified with the *ṛ*- hook as in कृ. Trace the forms in the development of Devanagari from Brāhmī. The form ऋ has no such indication that it is a vocalised *r*.

[10] Cf. Candra दन्ता लृतुलसानाम्॥ ७॥ Quoted by Jinendrabuddhi (ibid). The teeth as playing the more passive part should be taken to be the sthāna and the lip as the more active to be the karaṇa. See the next sūtra.

[10a] Cf. Candra: दन्तोष्ठं वकारस्य॥ १२॥ Abhayacandrasūri: वस्य दन्तोष्ठम् (ibid.).

[11] Cf. Abhayacandrasūri: सृक्वस्थानमेकेषाम् (ibid.). *Śṛkkaṇī* is ''ओष्ठयोः प्रान्तभागः'' इति पाणिनिः इत्यमरटीकायां भरतः। In Suśruta 6.60 भूमौ यः प्रसरति सर्पवत् कदाचित्। सृक्कण्यौ विलिहति जिह्वया प्रसक्तम्॥ Śabdakalpadruma takes *sṛkkaṇī* to mean ओष्ठयोर्वामदक्षिणौ प्रान्तौ. Monier-Williams explains it: "*Sṛkvaṇī*, the corner of the mouth, Suśr.; Kathās". This explanation is totally unsatisfactory. Sv. Day. interprets it as "the portion between the teeth (here the lower teeth) and the lip (here the lower lip)".

If *sṛkkaṇī* be taken, as in the sūtra, to be the sthāna, what would be the karaṇa? No distinction of sthāna and karaṇa is to be traced here, for Patañjali clearly indicates that sthāna and karaṇa are within the mouth only i.e. exclusive of the lips, larynx and the nose: किं पुनरास्ये भवं स्थानं करणं च.

[11a] Cf. Candra: कण्ठोष्ठमुदोदौताम्॥ ५॥ ओष्ठौ पूपध्मानीययोः॥ ११॥ Quoted by Jinendrabuddhi (ibid).

[12] Cf. Candra: नासिकानुस्वारस्य॥ So also Abhayacandrasūri (ibid.) the Jain. Quoted by Jinendrabuddhi (ibid.).

"The *anusvāra* 'after-tone' is a nasal sound lacking that closure of the organs which is required to make a nasal mute. In its utterance there is nasal resonance along with some degree of openness

of the mouth". It is "a nasal utterance with unclosed mouth-organs".. The class nasals are a sonant expulsion into and through the nose; while the mouth organs are in the mute contact resembling a nasalised *ga ja ḍa da ba*?

Gṛhyaratna, a 12th century work printed at Mysore in 1900 in Telugu characters, writes ग्ँ before *ś ṣ s h r*. Whitney: "The VPr.4.147, 148 allows anusvāra to make with a preceding vowel, either long or short, two moras ... the nasal having a mora and a half after a short vowel, ... while after a long vowel the nasal is half-mora". TPr.1.34 defines an anusvāra as having one mora. Mahābhāṣya and our Śikṣā: अयोगवाहा आश्रयस्थानभागिनः. The assimilation of *n* to a following *l*, and of *m* to a following *l y v* is treated by the Taittirīya, the Vaj. and the ṚkPr. as resulting in the production, not of anusvāra, but of a nasal counterpart to the semi-vowel — यँ, वँ, लँ. The Caturadhyāyikā accepts no nasal *y* and *v*. The MānGr. edition of Dr. Knauer writes ˘ before य्, र्, व्, श्, ष्, स्, ह्. The VārGr. writes the sign ꣳ instead. The MaitS. substitutes ˘ for ˙ at all the places where the Mān. and the VārGṛ. do. The Vāj., the Kāṇva of the Tait. write simple ˙ before *y, v* and *l*. So also the Atharvaveda. The Ṛgveda and Sāmaveda always write ˙. Compare TPr.2.30.

[13] Cf. Abhayacandrasūri: कण्ठनासिक्यमेकेषाम् (ibid.) Compare the Telugu transcription g̃ of the anusvāra preceding *ś ṣ s h r*.

[14] Is jihvāmūla to be taken as the karaṇa?

[14a] Cf. Candra sūtra 4 quoted above. The affixing of an indicatory *t* after *e*, *ai*, *o*, *au* is common with Aṣṭādhyāyī.

[15] VPr.1.23 ऐकारौकारयोः कण्ठ्या पूर्वा मात्रा, ताल्वोष्ठयोरुत्तरा। Cf. Candra sūtra 5 quoted above.

[16] Candra 9: स्वस्थानानुनासिका ङञणनमाः॥ Cf. Cat.1.11, ṚPr. 1.37, VPr.1.89, TPr.2.30. Jinendrabuddhi: ञमङणना स्वस्थाना नासिकास्थानाश्च (ibid.).

[17] Mahābhāṣya 1.1.2 इमावैचौ समाहारवर्णौ–मात्राऽवर्णस्य, मात्रेवर्णोवर्णयोः। Cat.1.40: सन्ध्यक्षराणि संस्पृष्ट–वर्णान्येकवर्णवद् वृत्तिः॥

The exact significance of *iti* at the end of this sūtra 21 is not clear. It seems superfluous.

॥ अथ द्वितीयं प्रकरणम् ॥

[1] ... ...[1] ॥ O ॥

[1]जिह्व्यतालव्यमूर्धन्यदन्त्यानां जिह्वया करणम्[2] ॥ १ ॥

जिह्वामूलेन जिह्व्यानां तद्येषामभ्यासम्[2a] ॥ २ ॥

[जिह्वामध्येन तालव्यानाम्[3] ॥ ३ ॥]

जिह्वोपाग्रेण मूर्धन्यानाम्[4] ॥ ४ ॥

जिह्वाग्राधःकरणं वा ॥ ५ ॥

जिह्वाग्रेण दन्त्यानाम्[5] ॥ ६ ॥

इत्येतदन्तःकरणम्[6] ॥ ७ ॥

Second Chapter

1. The tongue is the organ of production for letters articulated at the tongue, palatals, cerebrals and dentals.

2. The letters articulated at (the root of) the tongue (are produced) with the root of the tongue and this by those who have practice.

3. The palatals (are produced) with the middle of the tongue.

4. The cerebrals (are produced) with the front of the tongue.

5. Or the lower (part of the) tip of the tongue is the producing organ.

6. The dentals (are produced) with the tip of the tongue.

7. Thus ends the internal means of production.

Notes

[1] For kaṇṭhya sounds see Cat.1.19 कण्ठ्यानामधरकण्ठः। Mahābhāṣya p.61 takes *a* (and hence kaṇṭhya letters) to be outside the mouth, and at the same time it takes karaṇa to lie inside the mouth. This explains the absence of karaṇa for the kaṇṭhyas.

[2] Cf. Candra: करणम् ॥ १४ ॥

jihvya in the sūtra does not mean jihvāmūlīya but kaṇṭhya i.e. अकुहविसर्जनीयाः। Cat.1.20 "of the gutturals (jihvāmūlīya) the base of the jaw is the producing organ". The jihvāmūlīyas according to the commentary are: *ṛ, kavarga, ≍ka, ḷ*. Precisely the same series of sounds is stated by ṚPr.1.8 to constitute the jihvāmūlīya class. The VPr. declares the same, excepting *ḷ*, to be formed at the base of the tongue (1.65) by the base of the jaw (1.83). The TPr.2.35, 44 excludes *ṛ* and *ḷ* and reverses the relation of position and organ. By *hanu-mūla* "root or base of the jaw" must be understood the posterior edge of the hard palate ... "The inclusion of *ṛ* within gutturals is strange ... its euphonic value so distinctly places it with the linguals. The inclusion of *ḷ* within the gutturals by some of the authorities is probably explainable by its occurrence only in the root *kḷp* after a guttural. The VPr. takes it as a dental. The commentary cites a verse [the same as varna-paṭala 1.20, AthPar.47]:

जिह्वामूलमृवर्णस्य कवर्गस्य च भाष्यते।

यश्चैव जिह्वामूलीय लृवर्णश्चेति ते स्मृताः॥

VPr.1.79, 83, 84: तालुस्थाना [जिह्वा]मध्येन॥ जिह्वामूलीयानुस्वारा हनुमूलेन॥ कण्ठ्या [हनु]मध्येन॥

Cat.1.19, 21 जिह्वामूलीयानां हनुमूलम्॥ तालव्यानां मध्यजिह्वम्॥ Candra (varṇasūtra 14): करणम्।

Cat.1.197: "of the throat-sounds, the lower part of the throat is the producing organ". Compare VPr.1.71 and also 1.84 which mentions middle of the jaw as the organ—"a strange description, not

very creditable to the accuracy of observation of its author. The TPr.2.46 reckons only *ha* and visarjanīya as throat-sounds and adds (47, 48) that some regard *ha* as having the same position with the following vowel and visarjanīya as having the same position with the preceding vowel. This latter is the most significant hint which any of the Prātiśākhyas offered us respecting the phonetic value of the rather problematical visarjanīya indicating it as a mere uncharacterised breathing, a final *ha*. There is an obvious propriety in detaching these two aspirations and *a* from the following class of "gutturals" *ka* etc. in which the Pāṇinian scheme ranks them as they receive no modifying action from any of the mouth organs: and the authority who called the aspirations chest-sounds may be commended for his acuteness, since in their production it may even be said that the throat has no part: it is only, like the mouth, the avenue by which the breath expelled from the chest finds exit".

jihvāmūlīya and upadhmānīya forms of the visarga are obsolete for nearly a thousand years, only found occasionally in manuscripts and inscriptions. But it does not mean that the pronunciation has also undergone a change. Similarly, the use of the anusvāra for all nasals in writing.

[2a] तद्येषामभ्यासम् may be an interpolation by one who had despaired of acquiring the right pronunciation. Candra has nothing corresponding to this sūtra. Cf. VPr.1.83, 84, Cat.1.19, 20.

[3] This sūtra is not given in Sv. Day's edition, but the context and a comparison with Candra 17. जिह्वामध्यं तालव्यानाम् (sūtra 15 according to Tanjore ms.) leave no doubt that originally the sūtra did form a part of the text. Cf. VPr.1.66, 79, Cat.1.21. The commentary on Cat.1.21 enumerates *e* and *ai* as well, following varṇapaṭala 2.1 ताल्वैयशचवर्गाणामिवर्णस्य च भाष्यते॥ TPr.2.40. *ya* is formed upon the palate by the middle and end of the tongue. It excludes the vowels.

[4] Candra (varṇasūtra 16): जिह्वोपाग्रं शिरस्यानाम्॥ VPr.1.78: मूर्धन्याः प्रतिवेष्ट्य [जिह्वा–]अग्रम्॥ Cat.1.22, 23: मूर्धन्यानां जिह्वाग्रं प्रतिवेष्टितम्॥ षकारस्य द्रोणिका॥ "of the linguals, the tip of the tongue, rolled back is the producing organ". So also VPr.1.67, 78 and TPr.2.37, 44. Cat.1.23: of *ṣ*, the trough-shaped tongue is the producing organ. This is the only treatise which singles out *ṣ* from among the other lingual letters, to make it the subject of a special description. Whitney regards this sūtra as "very possibly a later interpolation".

[4a] VPr.1.78, Cat.1.22 also describe the cerebrals as retroflex, but according to Pāṇini and in my own speech these are made by the tongue in straight position. For ṣ, Caturadhyāyikā 1.23 says: षकारस्य द्रोणिका.

[5] Cf. Candra 15 जिह्वाग्रं दन्त्यानाम् (sūtra 17 according to Tanjore MS.). Liebich gives this and the preceding two Cāndra sūtras in the reverse order—17, 16, 15. Candra adds: शेषाः स्वस्थानकरणाः॥ १८॥ VPr.1.76: दन्त्या जिह्वाग्रकरणाः॥ Cat.1.24 दन्त्यानां जिह्वाग्रं प्रस्तीर्णम्॥

[6] TPr. तैत्तिरीयप्रातिशाख्ये द्वितीयोऽध्यायः। अस्माभिर्विस्तरभयान्नात्रोदाहृतः॥ Candra (varṇasūtra 18). शेषाः स्वस्थानकरणाः॥ Cat.1.18: मुखे विशेषाः करणस्य "in the mouth there are differences of producing organs".

अन्तःकरणम् "the karaṇas inside the mouth," i.e. those lying between and excluding the kaṇṭha and the lips.

The karaṇas for urasya, nāsikya, kaṇṭhya [Pat. vol.1, p.61 takes *a* and hence the kaṇṭhya letters (?) to be outside the mouth/ *āsya*], kaṇṭhyoṣṭhya, dantyoṣṭhya, and oṣṭhya, if they had been distinguished as separate from the sthānas, would have received the designation *bāhya-karaṇas*.

॥ अथ तृतीयं प्रकरणम्॥

प्रयत्नो[ऽपि] द्विविधः[1] ॥ १ ॥

आभ्यन्तरो बाह्यश्च॥ २ ॥

आभ्यन्तरस्तावत्॥ ३ ॥

स्पृष्टकरणाः स्पर्शाः[2] ॥ ४ ॥

ईषत्स्पृष्टकरणा अन्तःस्थाः[3] ॥ ५ ॥

ईषद्विवृतकरणा ऊष्माणः[4] ॥ ६ ॥

विवृतकरणा वा[4a] ॥ ७ ॥

विवृतकरणाः स्वराः[5] ॥ ८ ॥

संवृतस्त्वकारः[6] ॥ ९ ॥

इत्येषोऽन्तःप्रयत्नः ॥ १० ॥

Third Chapter

1. Effort also is twofold—
2. —internal and external. (On what basis is this distinction of internal and external based?)
3. Of these the internal (effort) is (dealt with first).
4. The mutes involve a contact of the means (of production with the place of articulation).
5. The semi-vowels involve a "slight" contact.
6. The sibilants and the aspirates involve a slightly open ... (passage of air),
7. or an altogether open (passage of air).
8. The vowels allow an open passage.
9. But short *a* has a closed passage.
10. This, thus, (is) the internal effort.

Notes

[1] अपि is redundant because it would imply that the karaṇas are twofold.

Candra (varṇasūtra 19, 20, 21): प्रयत्नो द्विविध आभ्यन्तरो बाह्यश्च॥ तत्राभ्यन्तरः॥ संवृतत्वं, विवृतत्वं, स्पृष्टत्वं, ईषत्स्पृष्टत्वं च॥

[2] Mahābhāṣya 1.1.4 स्पृष्टं करणं स्पर्शानाम्॥ ईषत्स्पृष्टमन्तःस्थानाम्॥ विवृतमूष्मणाम्॥ ईषदित्येवानुवर्तते। स्वराणां च॥ विवृतम् [इत्यनुवर्तते।] ईषदिति निवृत्तम्॥ कस्माद् ग्रन्थादिमानि शिक्षासूत्राण्युदाहृतानि इति नाद्यत्वे शक्यते निश्चेतुं, ग्रन्थस्य लुप्तत्वात्॥ Candra (varṇasūtra 26): स्पृष्टत्वं स्पर्शानाम्॥ Cat.1.29: स्पृष्टं स्पर्शानां करणम्॥ Quoted by Jinendrabuddhi on Pāṇini 1.1.9.

[3] Candra (varṇasūtra 27): ईषत्स्पृष्टत्वमन्तःस्थानाम्॥ Candra (varṇasūtra 23, 24, 25): विवृतत्वं स्वराणामूष्मणां च॥ तेभ्यो विवृततरत्वं एदोतोः॥ ताभ्यामैदौतोः, ताभ्यामप्याकारस्य॥ Cat.1.30: ईषत्स्पृष्टमन्तःस्थानाम्॥ Quoted by Jinendrabuddhi (ibid).

[4] Candra is mistaken in ascribing to the ūṣma letters an open passage. Should we presume that he misunderstood the sūtra विवृतमूष्मणां as quoted by the Mahābhāṣya, having lost sight of the fact that in this sūtra the word *īṣad* was understood. His manuscript of the Mahābhāṣya might have omitted ईषदित्येवानुवर्तते॥

Cat.1.31-35: ऊष्मणां विवृतं च॥ स्वराणां च॥ एके स्पृष्टम्॥ एकारौकारयोर्विवृततमम्॥ ततोऽप्याकारस्य॥

"The surd aspirates involve the slipping out of an audible bit of flatus or aspiration between the breach of mute-closure and the following sound, whatever it may be". The sonant aspirates are generally understood and described as made in a similar way, with a perceptible *h*-sound after the breach of sonant mute-closure. But there are theoretical difficulties in the way of accepting this explanation, and some of the best authorities ... define the element following the mute as a "glottal buzz", rather, or as an emphasised utterance of the beginning of the succeeding sound". In Pr. aspirates are called *soṣman*: accompanied by a rush of breath, or accompanied by a spirant. "Some native authorities define the surd aspirates as made by the combination of each surd non-aspirate with its own corresponding surd spirant, and the sonant aspirates, of each sonant non-aspirate with the sonant spirant the *h*-sound. But this would make the two classes of aspirates of quite diverse character, and would also make *tha* the same as *tsa, ṭha* as *ṭṣa, cha* as *cśa*—which is in any measure plausible only at the last."

[4a] Cf. Candra: विवृतत्वं स्वराणामूष्मणां च॥ २३॥

[5] तथा चाहुः शिक्षाकाराः—विवृतकरणाः स्वराः। तेभ्य एओ विवृततरौ। ताभ्यामपि ऐ औ। एताभ्यामप्याकारः। संवृतोऽकार इति।

The Candra-varṇasūtras imply the existence of two more sūtras after this sūtra: "*e* and *o* (both to be taken as absolute being *et* and *ot*) have an opener passage. *āi* and *āu* (both absolute) are still more opener, while long *ā* has the openest passage."

Cf. Cāndra sūtra 23. Patañjali 1.1.4 cites four sūtras from some unknown work: ''स्पृष्टं करणं स्पर्शानाम्॥ ईषत्स्पृष्टमन्तस्थानाम्॥ विवृतमूष्मणाम्॥'' ईषदित्येवानुवर्तते। 'स्वराणां च॥' विवृतम् [supply इत्यनुवर्तते।] ईषदिति निवृत्तम्॥

Here three more sūtras have probably fallen out तेभ्यो विवृततरावेदोतौ॥ ताभ्यामैदौतौ॥ ताभ्यामप्याकारः॥ Cf. Candra तेभ्यो विवृततरत्वमेदोतोः॥ २४॥ ताभ्यामैदौतोस्ताभ्यामप्याकारस्य॥ २५॥, Piṅgala's Śikṣā तेभ्योऽपि विवृतावेङौ ताभ्यामैचौ ततोऽपि चा (Yaj. rec. śl.29).

[6] Candra (varṇasūtra 22) संवृतत्वमकारस्य॥ Cat.1.36 संवृतोऽकारः॥ Sṛṣṭidhara quotes the sūtra thus: संवृतस्त्वकार इति शिक्षासूत्रप्रणयनात् (Bhāṣāvṛtty-arthavivṛtti on अ अ, the last sūtra). इत्येषो ऽन्तःप्रयत्नः॥ [१०॥]

The last sūtra of the Aṣṭādhyāyī *a a* stands in need of the Śikṣāsūtra: संवृतस्त्वकारः and some of the commentaries have actually given this sūtra. In case of the discussion whether *a* is *vivṛta* or *saṁvṛta*, the terms *vivṛta* and *saṁvṛta* refer to the passage between the dome of the mouth and the tongue. नैव लोके न च वेदेऽकारो विवृतोऽस्ति।

छन्दोगविशेषैरिवर्णोवर्णऋकाराणामपि संवृतता प्रतिपादिता ''य्वृतः [क्वचित् 'य्वतः' इति पाठः] संवृता अन्यत्रार्भवसाम्नः॥''

॥ अथ चतुर्थ प्रकरणम्॥

अथ बाह्याः प्रयत्नाः[1]॥ १॥

वर्गाणां प्रथमद्वितीयाः शषसविसर्जनीयजिह्वामूलीयोपध्मानीया यमौ च प्रथमद्वितीयौ विवृतकण्ठाः श्वासानुप्रदानाश्चाऽघोषाः[2]॥ २॥

एकेऽल्पप्राणा इतरे महाप्राणाः[3]॥ ३॥

वर्गाणां तृतीयचतुर्था अन्तःस्था हकारानुस्वारौ यमौ च तृतीयचतुर्थौ नासिक्याश्च संवृतकण्ठा नादानुप्रदाना घोषवन्तश्च[4]॥ ४॥

[एके ऽल्पप्राणा इतरे महाप्राणाः[4a]॥ ५॥]

यथा तृतीयास्तथा पञ्चमाः[5]॥ ६॥

आनुनासिक्यमेषामधिको गुणः[6]॥ ७॥

शादय ऊष्माणः[7]॥ ८॥

सस्थानेन द्वितीयाः[8]॥ ९॥

हकारेण चतुर्थाः[9]॥ १०॥

Fourth Chapter

1. Herewith begin the external efforts.

2. The first and second letters of the (five mute) series, ś, ṣ, s, visarjanīya, jihvāmūlīya, upadhmānīya and the first and second of the yamas (i.e. कुं, खुं) are open-throated, breathed and non-sonorous.

3. (Of these) some are meagre-breathed, others are large-breathed.

4. The third and the fourth letters of the (five mute) series, the semivowels, *h*, anusvāra, the third and the fourth yamas, and the nasals are close-throated, voiced and sonorous

5. (Of these) some are meagre-breathed, others are large-breathed.

6. The fifth letters (of the mute series) are similar to the third.

7. Only nasality is their additional quality.

8. Ś and the rest (i.e. ṣ, s, h) are spirants.

9. The second letters (of the mute series are spirants) at their (respective) positions of articulation.

Or rather the sūtra would be better rendered thus: The second letters (are spirants) uttered with the position of *s*.

10. The fourth letters (of the mute series are spirants) being combined with *h*.

Notes

[1] Kāśikā p.56: चत्वार इत्यादि। द्विविधाः प्रयत्नाः। आभ्यन्तरा बाह्याश्च। तत्राभ्यन्तराश्चत्वारो वृत्तौ दर्शिताः। बाह्यास्त्वेकादश। के पुनस्ते। विवारः। संवारः। श्वासः। नादः। घोषः। अघोषः। अल्पप्राणः। महाप्राणः। उदात्तः। अनुदात्तः। स्वरितश्चेति॥ *vivāra* and *saṁvāra* as *bāhya-prayatna* refer to the larynx while *vivṛta* and *saṁvṛta* in *ābhyantara prayatna* refer to the passage through the mouth.

Candra (varṇasūtra 28): बाह्यः॥ Siddhānta-kaumudī enumerates among these the उदात्त, अनुदात्त and स्वरित also.

[2] Mahābhāṣya 1.1.4: सन्ति ह्यास्याद् बाह्याः प्रयत्नाः। ... के पुनस्ते। विवारसंवारौ, श्वासनादौ, घोषवदघोषवत्ता, अल्पप्राणता महाप्राणतेति। तत्र वर्गाणां प्रथमद्वितीया विवृतकण्ठाः श्वासानुप्रदाना अघोषाश्च। Bhartṛhari तांश्च बाह्यान् प्रतिनिर्दिशति 'संवारविवारौ' इति। यथा चैते बाह्यास्तथा शिक्षायां विस्तरेणोपपादितम्॥ Candra (varṇasūtra 29): वर्गाणां प्रथमद्वितीयाः शषसविसर्जनीयजिह्वामूलीयोपध्मानीयाश्च विवृतकण्ठाः श्वासानुप्रदाना अघोषाः॥ Jinendrabuddhi on Pāṇini 1.1.9 quotes the sūtra, with the variant श्वासानुप्रदाना for श्वासानुप्रदानाश्च.

Cat.1.12, 13. "In the surd consonants, the emission is breath. In the sonant consonants and the vowels, it is sound." "The Prātiśākhya here lays down with entire correctness the distinction between surd and sonant sounds which consists in the different nature of the material furnished in the two classes to the mouth-organs by the lungs and throat: in the one class it is mere breath, simple unintonated air; in the other class, it is breath made sonant by the vocal chords on its passage through the throat and thus converted into sound. The same thing is taught by ṚkPr.13.2 TPr.2.8,10. VPr.1.50-53 gives no corresponding definition, nos does it use the terms *aghoṣa* and *ghoṣavat*, but adopts instead of them the arbitrary and meaningless designations *jit* and *mud* for the surds, *dhi* for the sonants.

The word *anupradāna* means 'a giving along forth, a continuous emission', and hence 'that which is given forth, emitted material'. Compare TPr.13.2 where *anupradāna* 'emitted material' is

mentioned first among the circumstances which determine the distinctive character of a sound. The ṚPr.13.2 uses instead *prakṛti* 'material'.

Commentary on Cat.1.12, 13 cites a verse:

व्यञ्जनं घोषवत्संज्ञमन्तःस्था हः परौ यमौ।
त्रयस्त्रयश्च वर्गान्त्या अघोषः शेष उच्यते॥

For *ha* TPr.2.4-6 says: "while sound is produced in a closed throat and simple breath in an open one, the *ha*-tone is uttered in an intermediate condition and 2.9 that this *ha*-tone is the emitted material in the consonant *ha* and in fourth mutes or sonant aspirates." Whitney knows no intermediate position between breath and sound, excepting the stridulous tone of the loud whisper. The ṚPr.13.2 declares both breath and sound to be present in the sonant aspirates and in *ha* which could not be true of the latter, unless it were composed, like the former, of two separate parts, a sonant and a surd: and this is impossible. The TPr.2.46, 47 after defining *ha* as a throat sound, adds that, in the opinion of some, it is uttered in the same positions of the organs with the following vowel; which so accurately describes the mode of pronunciation of our own *h* that we cannot but regard it as an important indication that the Sanskrit *ha* also was a pure surd aspiration."

[3] Mahābhāṣya 1.1.4: एकेऽल्पप्राणाः, अपरे महाप्राणाः॥ Candra (varṇasūtra 30, 31): प्रथमतृतीयपञ्चमा अन्तःस्थाश्चाल्पप्राणाः॥ इतरे महाप्राणाः॥ Jinendrabuddhi: वर्ग्ययमाणां प्रथमे ऽल्पप्राणा इतरे सर्वे महाप्राणाः.

[4] Mahābhāṣya 1.1.4: तृतीयचतुर्थाः संवृतकण्ठा नादानुप्रदाना घोषवन्तः। Candra (varṇasūtra 32): एकेऽल्पप्राणा अपरे महाप्राणाः॥ तृतीयचतुर्थपञ्चमाः सानुस्वारान्तःस्थहकाराः संवृतकण्ठा नादानुप्रदाना घोषवन्तः॥ Jinendrabuddhi (ibid.). reads वर्गाणां च, and omits नासिक्याश्च in the middle and च at the end.

[4a] The sūtra is lacking in the edition of Sv. Day., and in Cāndra varṇa-sūtras. Cf. Patañjali (ibid.) एकेऽल्पप्राणा अपरे महाप्राणाः॥ Jinendrabuddhi (ibid.) वर्ग्ययमाणां तृतीया अन्तस्थाश्चाल्पप्राणा इतरे सर्वे महाप्राणाः॥

[5] Mahābhāṣya 1.1.4: यथा तृतीयास्तथा पञ्चमाः॥ आनुनासिक्यवर्जम्॥ Quoted by Jinendrabuddhi (ibid.)

[6] Mahābhāṣya 1.1.4: आनुनासिक्यमेषामधिको गुणः॥ Quoted by Jinendrabuddhi (ibid.)

[7] Candra (varṇasūtra 34, 35): कादयो मावसानाः स्पर्शाः॥ अन्तःस्था यरलवा इत्येष बाह्यप्रयत्नः॥ Cf. Candra: द्वितीयचतुर्थाः शषसहाश्चोष्माणः॥ ३३॥ Jinendrabuddhi शादय ऊष्माणः। सस्थानेन द्वितीयाः। हकारेण चतुर्था इति शिक्षा (on Pāṇini 1.1.49).

[8] Cat.1.10: "The second and fourth of each series are aspirates". So also ṚPr.1.3 and VPr.1.54. Whitney: "The term *ūṣman* lit. 'heat, hot vapour, steam' is in the grammatical language applied to designate all those sounds which are produced by a rush of unintonated breath through an open position of the mouth organs, or whose utterance has a certain similarity to the escape of steam through a pipe."

ऊष्मणा is understood after सस्थानेन, and ऊष्माणः after द्वितीयाः Cf. the verse cited by the commentator of Cat.1.10: सस्थानैरूष्मभिः प्रकृतास्तृतीया प्रथमाश्च ये। चतुर्थाश्च द्वितीयाश्च सम्पद्यन्त इति स्थितिः॥ "The

third and first letters, when combined with *ūṣma* breath of position corresponding to their own, become fourths and seconds." "The most natural rendering of सस्थानैरूष्मभिः would be 'with their corresponding ūṣmans or spirants but this is hardly to be tolerated, since it would give us, for example, *ts* and *ds* instead of *th* and *dh* as the dental aspirates. This view is distinctly put forth, however, as regards the surd aspirates, by another authority which the commentator proceeds to cite at considerable length: the first portion, which alone bears upon the subject of our rule, is as follows: "another has said, 'the fourths are formed with h:'" (now begin the ślokas) "some knowing ours have said that there are five 'first' mutes. Of these by the successive accretion of secondary qualities (गुण), there takes place a conversion into others. They are known as seconds when combined with the qualities of jihvāmūlīya, ś, ṣ, s, and upadhmānīya. The same when uttered with intonation, are known as thirds: and these, with the second spirant, are known as fourths. When the firsts are pronounced with intonation and through the nose, they are called fifth mutes. Thus are noted the qualities of the letters".

[9] Candra (varṇasūtra 23): द्वितीयचतुर्थाः शषसहाश्चोष्माणः॥ सस्थानेन is to be supplied from the preceding sūtra, as also ऊष्माणः from sūtra 8. *h* is apparently used here to denote voiced *ūṣma* breath. Candra adds: कादयो मावसानाः स्पर्शाः॥ ३४॥ अन्तःस्था यरलवा इत्येष बाह्यः प्रयत्नः॥ ३५॥

॥ अथ पञ्चमं प्रकरणम्॥

तत्र स्पर्शयमवर्णकरो[1] वायुरयःपिण्डवत्[2] स्थानमभिपीडयति॥ १॥
अन्तस्था(?)वर्णकरो वायुर्दारुपिण्डवत्॥ २॥
ऊष्मस्वरवर्णकरो वायुरूर्णापिण्डवत्[3]॥ ३॥
उक्ताः स्थानकरणप्रयत्नाः[4]॥ ४॥

Fifth Chapter

1. The air which forms the mute and yama letters presses against (strikes) the position of articulation like a metallic ball. (तत्र in the sūtra refers to?)
2. The air which forms the semivowels like a wooden ball.
3. The air which forms the spirants and the vowels like a woollen ball.
(The first four ayogavāhas have been left undescribed).
4. The positions of articulation, the formative organs and the efforts have been explained.

Notes

[1] Mahābhāṣya (p.22, 57) कादयो मावसानाः स्पर्शाः।

[2] Gautama-śikṣā चत्वारश्चोष्माणस्ते ह्– श– ष– साश्चेति। अनेकं व्यञ्जनं यत्रोपर्युपरि संयुक्तं, तत् संयोगसंज्ञं भवति।

अथ त्रिविधः संयोगपिण्डो भवति—अयस्पिण्डः, दारुपिण्डः, तथोर्णापिण्डश्चेति। यमसहितमयस्पिण्डम्, अन्तःस्थैर्युक्तं दारुपिण्डः। यमान्तःस्थवर्जं तूर्णापिण्ड इति। अन्तस्थयमसंयोगे विशेषो नोपलभ्यत इत्यशरीरं यमं विद्यात्। अन्तःस्थः पिण्डनाकः॥

[3] The first three sūtras of this chapter can neither be classified under *sthāna* nor under *karaṇa*. These might be taken under *prayatna*, either *bāhya* or *ābhyantara*. *Ābhyantara* perhaps would be more suitable. But then these have been given in continuation with the *bāhya* without mentioning before them that the *bāhya prayatnas* have been concluded.

[4] Mahābhāṣya (p.61-63, 15) on *savarṇa*. The terms *sthāna* and *karaṇa* as technically the passive and the active organs of production are applied within the mouth exclusive of the lips, the larynx and the nose: किं पुनरास्ये भवम्। स्थानं करणं च।

॥ अथ षष्ठं प्रकरणम् ॥

अवर्णो ह्रस्वदीर्घप्लुतत्वाच्च त्रैस्वर्योपनयेन चानुनासिक्यभेदाच्च संख्यातोऽष्टादशात्मकः[1] ॥ १ ॥

एवमिवर्णादयः[2] ॥ २ ॥

लृवर्णस्य दीर्घा न सन्ति[3] ॥ ३ ॥

तं द्वादशभेदमाचक्षते ॥ ४ ॥

यदृच्छाशब्दाः [अ]शक्तिजानुकरणे वा यदा दीर्घाः स्युस्तदाऽष्टादशभेदं ब्रुवते — क्लृपक इति[4] ॥ ५ ॥

सन्ध्यक्षराणां ह्रस्वा न सन्ति ॥ ६ ॥

तान्यपि द्वादशप्रभेदानि[5] ॥ ७ ॥

अन्तःस्था द्विप्रभेदा रेफवर्जिताः ॥ ८ ॥

सानुनासिका निरनुनासिकाश्च[6] ॥ ९ ॥

रेफोष्मणां सवर्णा न सन्ति ॥ १० ॥

वर्ग्यो वर्ग्येण सवर्णः[7] ॥ ११ ॥

Sixth Chapter

1. The letter *a* being short, long and protracted, and (each) with the application of three accents and (again each) divided by nasality, (all) counted, has eighteen forms.

2. Thus *i* and others (i.e. *u, ṛ*).

3. Of the sound *ḷ* the long varieties do not exist.

4. It is said to have twelve forms.

5. Or when *yadṛcchā* (see Chakravarti's trans. of Mahābhāṣya)-words, in copying those who are unable (to pronounce the correct word), are long then *ḷ* is also said to have eighteen forms—just as in *kḷpaka*.

6. The diphthongs have no shorts.

7. They as well have twelve forms.

8. Leaving out *r* the semivowels have two forms (each),

9. —with nasality and without nasality.

(Here anunāsika cannot be interpretted as मुखनासिकावचनः. It signifies simple nasality.)

10. *R* and the spirants have no co-related letters (*sa-varṇa*).

11. A mute of a certain series is the correlative with the other mutes of the same series.

Notes

[1] Candra (varṇasūtra 36, 37): अत्र चावर्णो ह्रस्वो दीर्घः प्लुत इति त्रिधा भिन्नः॥ प्रत्येकमुदात्तानुदात्तस्वरितभेदेन सानुनासिकनिरनुनासिकभेदेन चाष्टादशधा भवति॥

Kāśikā 1.1.9 अ अ अं इति त्रयो ऽकारा उदात्तानुदात्तस्वरिताः प्रत्येकं सानुनासिका निरनुनासिकाश्च ह्रस्वदीर्घप्लुत-भेदादष्टादशधा भिद्यन्ते॥

[2] Candra (varṇasūtra 38) एवमिवर्णोवर्णवृवर्णश्च॥ Kāśikā (ibid.): तथेवर्णस्तथोवर्णस्तथा ऋवर्णः॥

[3] Uvvaṭabhāṣya: "... इत्यकारस्याष्टादश भेदाः। तथा इकारोकारऋकारलृकाराणामपि भेदा ज्ञातव्या इति सूत्रार्थः। यथाऽऽपिशलिनोक्तम् 'ऋवर्णलृवर्णयोर्दीर्घा [न] भवन्ति' इति। तदिह न विद्यत इत्यकारादिपञ्चग्रहणात्।" (वा.प्रा. प्रतिज्ञापरिशिष्टसूत्रे ३.१४). Cf. Candra: लृवर्णस्य दीर्घा न सन्ति तेन स द्वादशधा भवति॥ ३९॥ Quoted in Kāśikā (ibid.), with the variant ॰प्रभेदम्.

[4] Cf. the vārttika: लृकारोपदेशो यदृच्छाशक्तिजानुकरणप्लुत्याद्यर्थः (on ऋलृक्, Mbh. vol.1, p.19).

[5] Candra (varṇasūtra 40) सन्ध्यक्षराणां ह्रस्वाभावात् तान्यपि द्वादशधा॥ Quoted in Kāśikā (ibid.).

[6] Quoted by Candra (sūtra 48) and Kāśikā (ibid.). Quoted by Candra (ibid.) and Kāśikā (ibid.). Cf. also Patañjali (vol.i, p.16): सन्ति हि यणः सानुनासिका निरनुनासिकाश्च.

[7] Quoted by Patañjali (vol.i, p.28) and Kāśikā (ibid.). "अणुदित्सवर्णस्य चाप्रत्ययः" 1.1.69 implies the existence of वर्ग्यो वर्ग्येण सवर्णः।

॥ अथ सप्तमं प्रकरणम्॥

इत्येष क्रमो वर्णानाम्॥ १॥

तत्रैते कौशिकीयाः श्लोकाः[1]॥ २॥

सर्वान्तेऽयोगवाहत्वाद् विसर्गादिरिहाऽष्टकः। अकार उच्चारणार्थो व्यञ्जनेष्वनुबध्यते[2]॥ ३॥

ᳵकᳵ पयोःकपकारौ च तद्वर्गीयाश्रयत्वतः। पलिक्नी चख्ख्नतुर्जग्मिर्जघ्नुरित्यत्र यद् वपुः॥ ४॥

नासिक्यनाक्तं(?) कादीनां त इमेऽयमाः। तेषामुकारः संस्थानवर्गीयलक्षणः॥ ५॥[3]

Seventh Chapter

1. This is the procedure for the sounds.

2. With reference to this (procedure?) there are the Kauśikīya verses.

3. Here the eight sounds beginning with visarga, being ayogavāhas, have been enumerated at the end (of the alphabet). Short *a* has been appended to the consonants for (facilitating) pronunciation.

4. In jihvāmūlīya and upadhmānīya (ᳵक, ᳵप) *k* and *p* are appended (for facilitating pronunciation).

Notes

[1] Here Svāmī Dayānanda Sarasvatī adds a note that "those verses which have nothing in addition to the sixth chapter have not been written here". These verses are now lost to us, and perhaps may never be discovered again.

[2] Mahābhāṣya: स्वयं राजन्ते स्वराः। अन्वग्भवति व्यञ्जनम्।

[3] The last verse is corrupt.

॥ अथाष्टमं प्रकरणम् ॥

उक्ताः स्थानकरणप्रयत्नाः[1] ॥ १ ॥

इह यत्रस्था वर्णा उपलभ्यन्ते तत् स्थानम् ॥ २ ॥

येन निर्वृत्यते तत् करणम्[2] ॥ ३ ॥

प्रयतनं प्रयत्नः[3] ॥ ४ ॥

नाभिप्रदेशात् प्रयत्नप्रेरितः प्राणो नाम वायुरूर्ध्वमाक्रामान्नुरआदीनां स्थानानामन्यतमस्मिन् स्थाने प्रयत्नेन विचार्यते[4] ॥ ५ ॥

Eighth Chapter

1. The position of articulation, the formative organ and efforts have been explained.
2. In this science position is that where the sounds are stationed.
3. By which (the sounds are) formed is the organ.
4. The controlling (of larynx and the air-passage) is the effort.
5. The air as the breath propelled by effort from the region of the nave coming upwards is taken account of in each of the positions beginning with the chest.

Notes

[1] This sūtra occurs at the end of the fifth chapter. Its repetition is intended to resume the topic.

[2] TPr.2.31-34: स्वराणां यत्रोपसंहारस्तत् स्थानम् ॥ यदुपसंहरति तत् करणम् ॥ अन्येषां तु यत्र स्पर्शनं, तत् स्थानम् ॥ येन स्पर्शयति तत् करणम् ॥ translated in Cat.1.18.

Compare also comm. on Cat.1.19, 25 यदुपक्रम्यते तत् स्थानं, येनोपक्रम्यते तत् करणम् "that is the position to which approach is made, that is the organ by which approach is made".

[3] Patañjali on Pāṇini 1.1.9 quotes this sūtra, analyses the word *prayatna-*, and gives a long discussion, at the end of which he establishes that प्रयतनं प्रयत्नः is the only possible definition: अथ कः प्रयत्नः। प्रयतनं प्रयत्नः। प्रपूर्वाद् यततेर्भावसाधनो नङ्–प्रत्ययः॥ न हि प्रयतनं प्रयत्नः। किं तर्हि। प्रारम्भो यत्नस्य प्रयत्नः। यदि प्रारम्भो यत्नस्य प्रयत्नः, एवमप्यवर्णस्य एङोश्च सवर्णसञ्ज्ञा प्राप्नोति। ... एवं तर्हि—प्रयतनमेव प्रयत्नः॥

Bhartṛhari in his commentary on this passage remarks: प्रारम्भो यत्नस्य प्रयत्न एतद् भाष्यकारस्य दर्शनम् (Berlin fragmentary MS. p.95a, lines 6-7), and thus indicates that प्रयतनं प्रयत्नः in the Mbh. is a quotation.

[4] An excellent variant is supplied by विधार्यते. Compare TPr.2.1-3: अथ शब्दोत्पत्तिः॥ वायुशरीरसमीरणात् कण्ठोरसोः सन्धाने॥ तस्य प्रातिश्रुत्कानि भवन्त्युरः कण्ठः शिरो मुखं नासिके इति॥

वि+चर् is used here in the sense of "to pass".

Jinendrabuddhi on Pāṇini 1.1.9 quotes the sūtra with the variations वायुः प्राणो नाम, उरःप्रभृतीनां, omitting स्थानानां after it, and in the end विधार्यते for विचार्यते. Sv. Day.'s edition has the colophon: समाप्ता चेयं वर्णोच्चारणशिक्षा.

The text as presented here is in a corrupt form, the seventh chapter being the most unsatisfactory. Like the Aṣṭādhyāyī, it is a sūtra work with eight chapters. Being a primer for the instruction of children, the sūtras are very simple and clear, though there are instances of *maṇḍūka-pluti* and *aprāpta-vibhāṣā*. The device of affixing an indicatory *t* to vowels and *u* to the first letters of the five classes of mutes has also been made use of. Words like *hrasva*, *dīrgha*, *pluta*, *savarṇa* are not defined here. These have been explained later on in the Aṣṭādhyāyī. *Prayatna* defined in the Śikṣā is naturally supposed to be known to the students of Aṣṭ.1.1.9, just as the concluding sūtra of Aṣṭ. presupposes संवृतस्त्वकारः (Śikṣā 3.9). The *svaras* have been dealt entirely in the grammar, though Candra thought it more appropriate to include the definitions of *udātta*, *anudātta*, and *svarita* as well as of *hrasva*, *dīrgha*, and *pluta* in the varṇa-sūtras.

Quoting of different definitions and pronunciations is an important feature of the Śikṣā.

३९. भौमिकी

The following elementary geography was translated by my father Prof. RaghuVira in 1936 to teach me the subject in Sanskrit. It was translated from the introductory book *A First Geography* by C.A.E. Rodgers, published by Blackie and Son Limited, London. Its last 14 pages have been lost over the years.

A FIRST GROGRAPHY

Geography is a description of the Earth's surface.

The Earth is one of the Planets, the other planets appear to us as stars that do not twinkle.

THE SHAPE OF THE EARTH

In shape the Earth is like a ball or sphere, slightly flattened at the top and bottom.

How do we know that the Earth is round?

Because

1. People have sailed round it.

2. When a ship sails from the shore, the hull first passes from sight and last of all the top of the mast. This could only take place on a rounded surface (see fig.1).

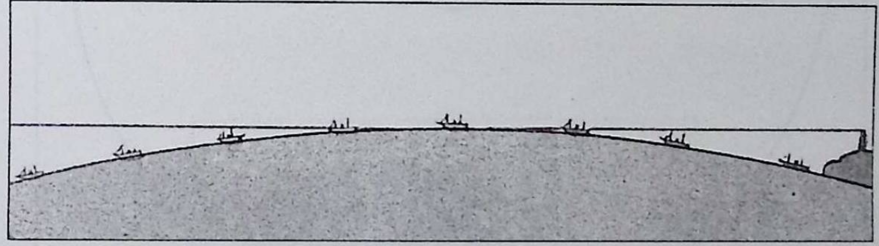


Fig.1

These two proofs show only that the Earth is roundish, not that it is quite round; even if it had the shape of a Rugby football, people could still sail round it and ships would disappear from view.

भौमिकी भूतलस्य वर्णना।

भूमिर् नक्षत्राणाम् अन्यतमा। अन्यानि नक्षत्राणि तारावन् न स्फुरन्ति।

भूमेर् आकृतिः

भूमेर् आकृतिर् गोला कन्दुकवत्। उपरिष्टाद् अधश् च चपटा॥

कथं नु ज्ञायते भूमिर् गोलेति। यतः

१. नाविका एनां परितो गताः।

२. यदा नौस् तटाद् अपसरति प्रथमम् अधोभागस् तिरोभवति, अन्ततश् च वंशाग्रम्। एतच् च गोलतल एव शक्यते (चित्रं १)।

आभ्यां प्रमाणाभ्याम् अनुमीयते पृथिवी यत्किंचिद् गोला, न तु तस्याः सर्वथावृत्तत्वम् आपद्यते। अण्डाकारायां लम्बवृत्तायां सत्याम् अपि नाविकैः परितो गन्तुं शक्यते नावां च दृष्ट्यगोचरत्वम् उपपद्यते।

But (3) The shadow of the Earth, as it is seen upon the face of the Moon during an eclipse, is always round, so we know that the earth must be round.

In fig.2 the large circle shows the yearly course of the Earth round the Sun. The smaller circle shows the monthly course of the Moon round the Earth.

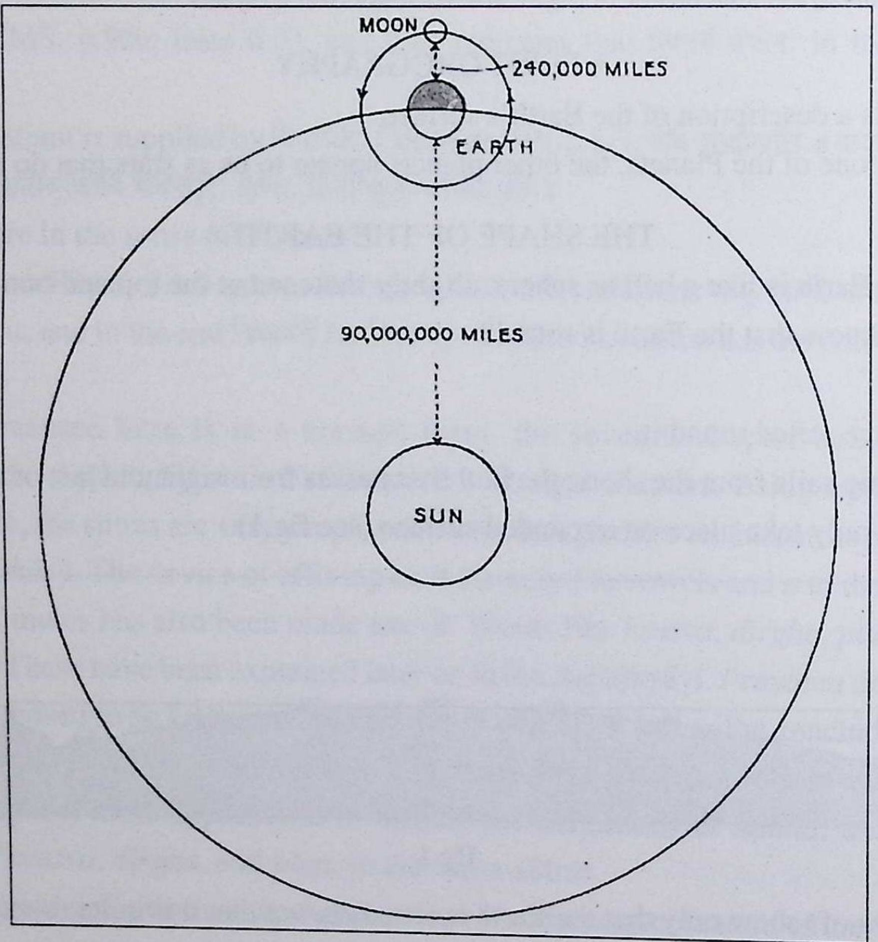


Fig.2. Relative Positions of the Sun, Earth, and Moon.

परं च (३) चन्द्रग्रहणे चन्द्रबिम्बे दृश्यमाना भूमिच्छाया सर्वदा वृत्ता। अतो ज्ञायते भूमिर् गोलैवेति॥
द्वितीये चित्रे बृहद् वृत्तं सूर्यं परितो भूमेर् वार्षिकं पन्थानं दर्शयति। क्षुद्रं वृत्तं तु भूमिं परितश् चन्द्रस्य मासिकां गतिम्॥

The relative sizes of the Sun, Earth and Moon are shown in figs.3 and 4.

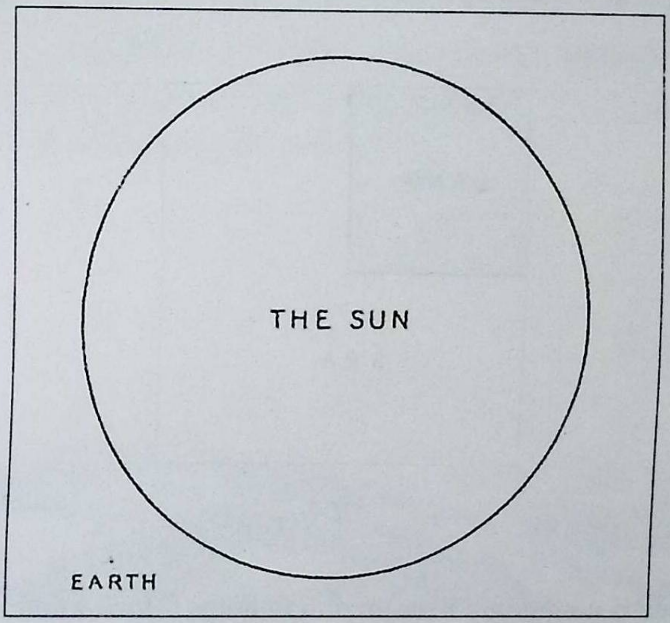


Fig.3. Relaltive sizes of Sun and Earth.

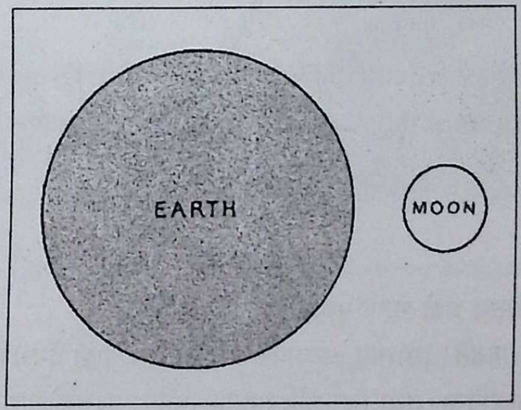


Fig.4. Relative sizes of Earth and Moon.

भूमि–चन्द्र–सूर्याणाम् अन्योन्यं परिमाणानि तृतीय–चतुर्थ–चित्रयोर् दर्शितानि॥

THE SURFACE OF THE EARTH

The surface of the Earth is made up of land and water; there are three parts of water and one part of land (fig.5).

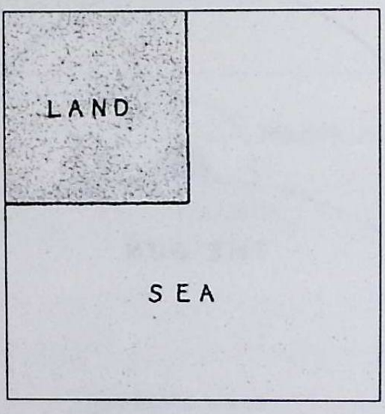


Fig.5

The depth of the sea is commonly measured in fathoms (*Mark a fathom on the wall*).

The deepest part of the sea is about 5 miles deep, just as the highest land is about 5 miles high.

The greatest depth known in the sea is 5155 fathoms.

The highest mountain known (Mount Everest) is 29,000 feet high.

The largest divisions of land are called Continents. These are five: Europe—Asia—Africa—America—Australia.

The largest divisions of water are called Oceans. There are five: Atlantic—Pacific— Indian—Arctic—Antarctic. Large portions of the Arctic and Antarctic Oceans are always covered with ice.

भूमेस् तलम्

भूमेस् तलं जलमयं मृन्मयं च। जलस्य त्रयो भागा मृदश् चैकः (चित्रं ५)॥

समुद्रस्य गभीरत्वं प्रायशो दण्डैर् मीयते। (भित्ताव् अध्यापकेन दण्डपरिमाणाङ्को देयः)।

समुद्रस्य गभीरतमो देशः पञ्चक्रोशमितः। तथा स्थलेऽपि तुङ्गतमः पर्वतः पञ्चक्रोशोच्छ्राय एव॥

विदितं गभीरतमत्वं समुद्रस्य पञ्चपञ्चाशदुत्तरम् एकपञ्चाशच्छतं दण्डानाम् (५१५५)।

तुङ्गतमः पर्वतो हिमाग्रो नामोनत्रिंशत् सहस्राणि पादानाम् (२९,०००)॥

स्थलस्य बृहत्तमा भागा महाद्वीपा उच्यन्ते। ते च पञ्च—हरिद्वीपः, जम्बुद्वीपः, कालद्वीपः, पातालद्वीपः, महालंकाद्वीपः॥

जलस्य बृहत्तमा भागाः सागरा उच्यन्ते। तेऽपि पञ्च—प्रक्षुब्ध–सागरः, प्रशान्त–सागरः, जम्बु–सागरः, उत्तरध्रुव–सागरः, दक्षिणध्रुव–सागरश् च। उत्तर–दक्षिणसागरयोर् महान्तो भागाः सदा हिमेनावृताः॥

THE CRUST OF THE EARTH

The crust of the Earth is made up of layers of different kinds of rocks and soil (see figs.6 and 7).

This crust has been twisted and broken very many years ago, when the Earth was cooling, just as the skin of an apple becomes wrinkled as it dries (see fig.6).

This action would form mountains and valleys.

Fig.6. Quarry from which the Surface Soil has been removed.

भूमेस् त्वक्

भूमेस् त्वङ् नानादृषन्मृदां स्तरैः संघटिता (दृश्येतां चित्रे ६, ७। चित्रं ६ उपरिष्टादुद्धृत–मृदा–खनिः)॥

बहूनि वर्षाणि गतानि भूमौ शीयमानायाम् अस्यास् त्वक् संकुचिता त्रुटिता च। यथा शुष्यमाणस्य बदरस्य त्वक् तथा॥

एवं पर्वता दरीभागाश् च प्रादुर्बभूवुः (चित्रं ७ चूर्णप्रस्तर–जम्बशिला–मयाः स्तराः)॥

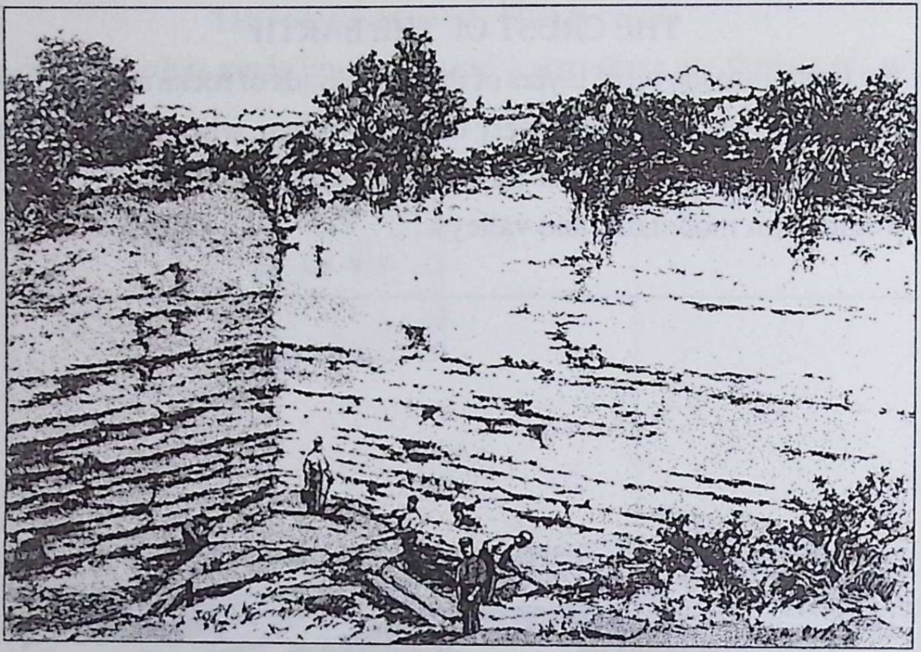


Fig.7. Quarry, showing layers of Limestone and Shale.

A *valley* is the low land lying between two hills or mountains (see fig.8).

Flat land, or land which has only very slight ups and downs, is called a *plain* (see fig.9).

Various forms of Mountains:

1. A Group (fig.10).
2. Range or chain (fig.11).
3. Plateau or table-land (fig.12). It is really a raised plain.
4. Volcano (fig.13).

पर्वतयोर् अन्तस्थो निम्नो देशो दरी (चित्रं ८)॥

चपटो देशो, यत्किंचिदुच्चावचा वा भूमिः, स्थली इत्य् उच्यते (चित्रं ९)॥

नानारूपा पर्वताः

१. पर्वतवृन्दः (चित्रं १०)।

२. पर्वतमाला (चित्रं ११)।

३. उच्चस्थली (चित्रं १२)। एतद् उन्नतं समतलम्।

४. ज्वालामुखः (चित्रं १३)।

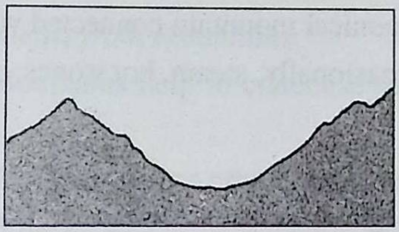


Fig.8

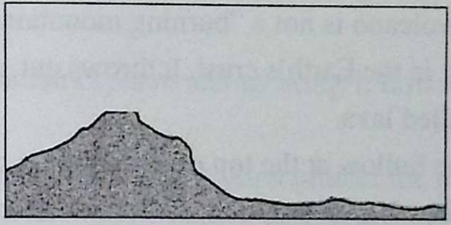


Fig.9

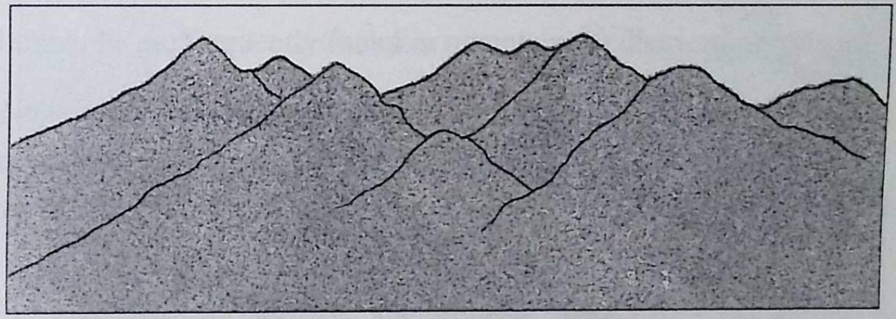


Fig.10. Group of Mountains. पर्वत–वृन्दः।

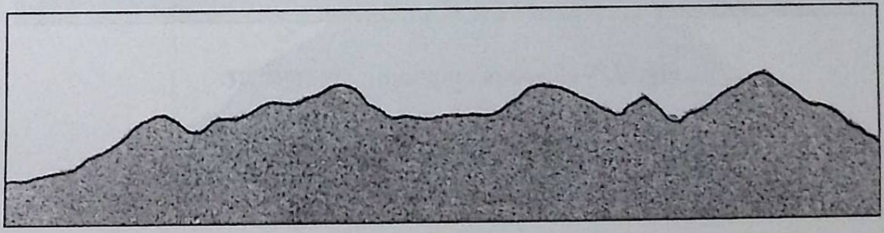


Fig.11. Range or Chain of Mountains. पर्वत–माला।

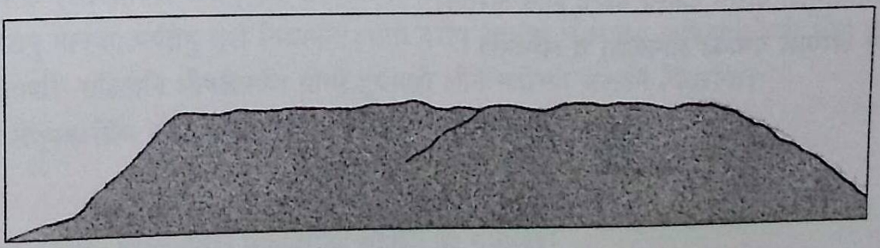


Fig.12. Plateau or Table-land. उच्च–स्थली।

A volcano is not a "burning mountain", it is a hollow conical mountain connected with some opening in the Earth's crust. It throws out, continually or occasionally, steam, hot stones, or melted rock called lava.

The hollow at the top of a volcano is called a crater.

When it is in eruption, a volcano often does great damage to the surrounding country.

Sulphur or brimstone and pumice stone are found in the neighbourhood of volcanoes.

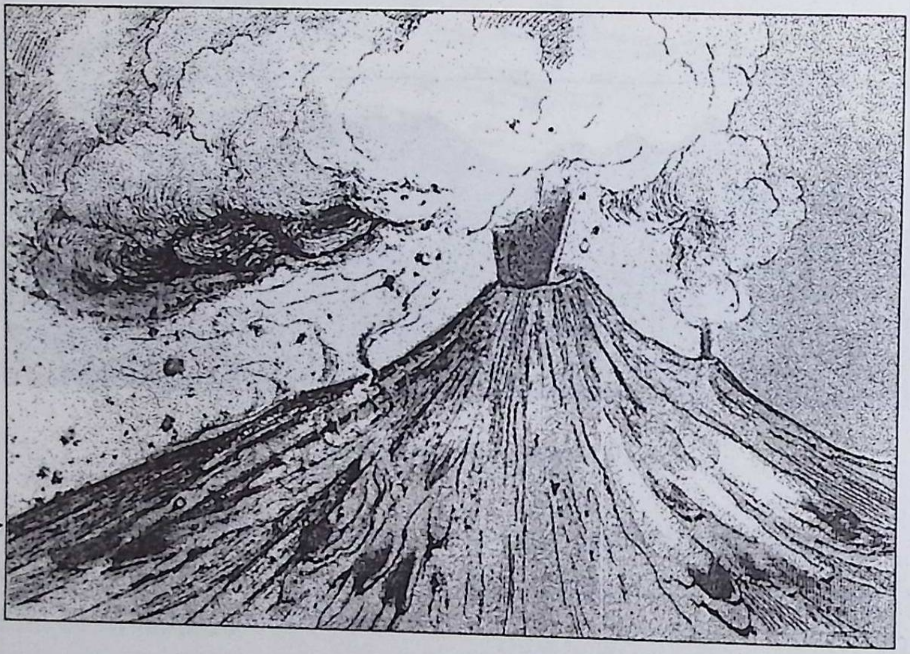


Fig.13. Volcano in eruption. ज्वालामुखोद्गारः

ज्वालामुखी सुषिर ऊर्ध्वसानुर् वर्तुलो भवति। एष च भूमित्वग्बिलेन संयुक्तः। एष सततं यदा कदा वा बाष्पं तप्तान् अश्मनो भूरालं वोद्गिरति (चित्रं १३)॥

सुषेर् अग्रं ज्वालामुखम् उच्यते।

प्राय उद्गिरन् ज्वालामुखी परितो देशस्य महतीं हानिं करोति।

ज्वालामुखीनाम् अभ्याशे गन्धको झामकाश् च लभ्यन्ते।

Some benefits from Mountains:

1. Mountains help to condense the moisture of the atmosphere and to bring it down as rain (fig.16).

2. High mountains often protect a country from cold winds, as the Alps protect the plains of Northern Italy.

3. In very hot countries it is possible for people to live in comfort where there are mountains, as it is cool up the mountains though hot in the valleys and plains.

4. The snowfields which gather on high mountains feed the rivers in summer, when the snow melts.

5. Useful minerals are frequently found in mountainous districts, and also stone for building.

Some harmful effects of Mountains:

1. Mountains sometimes shut out warm winds and even useful rain.

2. They prevent direct routes for roads and railways and thus offer a hindrance to trade.

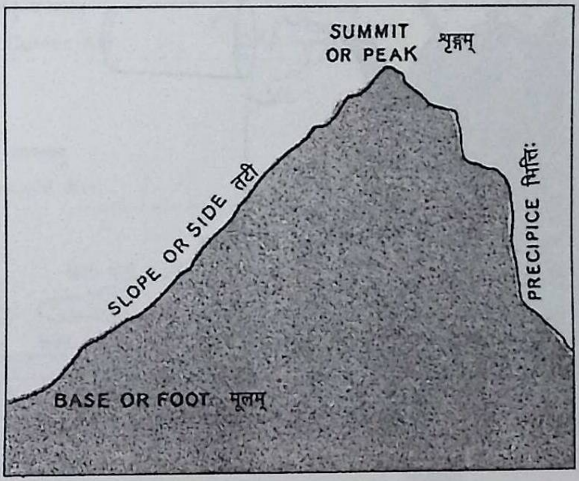


Fig.14. Details of a Mountain. पर्वत–दिभागाः।

पर्वतोपकाराः

१. नभस्थस्योदबाष्पस्य श्याने वर्षणे तदधआहरणे च पर्वताः उपकुर्वन्ति।

२. उच्चाः पर्वताः शीतवातेभ्यो देशान् रक्षन्ति। यथा हिमाल्प उत्तरेतालीस्थलीः।

३. अत्युष्णदेशेषु मानवाः पर्वतेषु सुखे निवसन्ति। यतो दरीषु स्थलीषु चोष्णास्व् अपि पर्वतोपरि शीतं भवति।

४. उच्च–पर्वतोपरि–संहितानि शीनक्षेत्राणि ग्रीष्मे द्रूयमाणे शीने नदीभ्यो जलानि वितरन्ति।

५. पर्वतमण्डलेषूपकारीणि खनिजानि बहुशो लभ्यन्ते। गृहनिर्माणाय–ऽश्मानश् च॥

पर्वतापकाराः

१. पर्वता यत्र कुत्रचित् कोष्णवातान् उपकारीणि वर्षाणि वा रुन्धन्ति।

२. ऋजून् पन्थानोऽयोमार्गांश् च प्रतिरुन्धन्ति। एवं च वाणिज्य–प्रतिबन्धा भवन्ति॥

RAIN

The water that falls from the clouds as rain, comes from the ocean. Before the water of the ocean becomes rain it passes through two stages.

The water is turned into *water-vapour*, which is invisible. The water-vapour rises into cooler air. Part of the vapour is turned into very small specks of water, which are visible, and *clouds* are formed.

The turning of water into vapour is called EVAPORATION. The turning of vapour into water is called CONDENSATION (see fig.15).

Heat or dry air causes evaporation. Cold causes condensation.

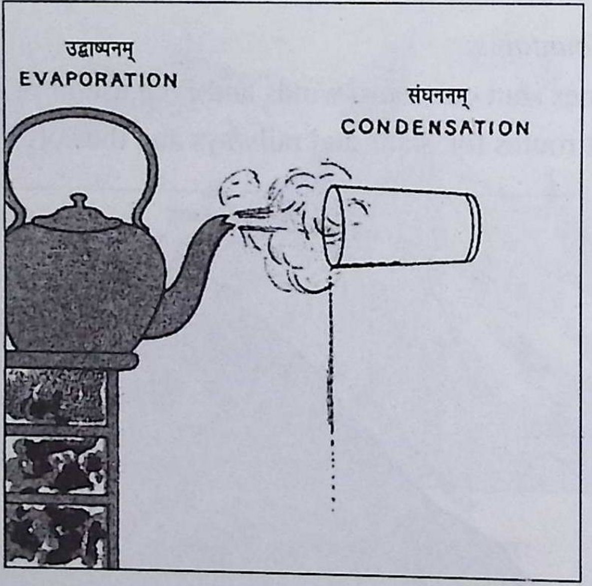


Fig.15

वर्षा

मेघेभ्यो वर्षज् जलं समुद्राद् आगच्छति। वर्षाभावात् पूर्वं समुद्रजलं द्वे रूपे आदधाति। प्रथमं तावद् अदृश्यो जल–बाष्पः। जलबाष्पः शीततरे नभस्य् उद्गच्छति। बाष्पस्य या काचिन् मात्रा दृश्याः क्षुद्रतरोदबिन्दवः संपद्यते, मेघाश् च संघट्यन्ते।

उदकस्य बाष्पपरिवर्तो उद्बाष्पनम् उच्यते। बाष्पस्य चोदपरिवर्तः संघननम् (चित्रं १५)॥

ऊष्मा शुष्को वातश् च उद्बाष्पन–हेतू। शीतं संघनन–हेतुः॥

The higher one goes the colder the air becomes.

There is a drop of 1^0 Fahr. for every 300 feet ascended.

Therefore, when the wind drives the water-vapour or clouds up the slopes of a mountain, the upper and colder layers of air quickly condense the moisture in the vapour or clouds; so rainfall is heavier in hilly country than it is in the plains (fig.16).

The wind that passes over a large area of sea will become wet, that is, loaded with water-vapour.

If the mountains are high, the vapour is driven up into very cold air, and snow is the result.

If the mountains are very high, so that all the vapour becomes either rain or snow on the side of the mountain against which the wind blows, the other sheltered side of the range will be dry (fig.16).

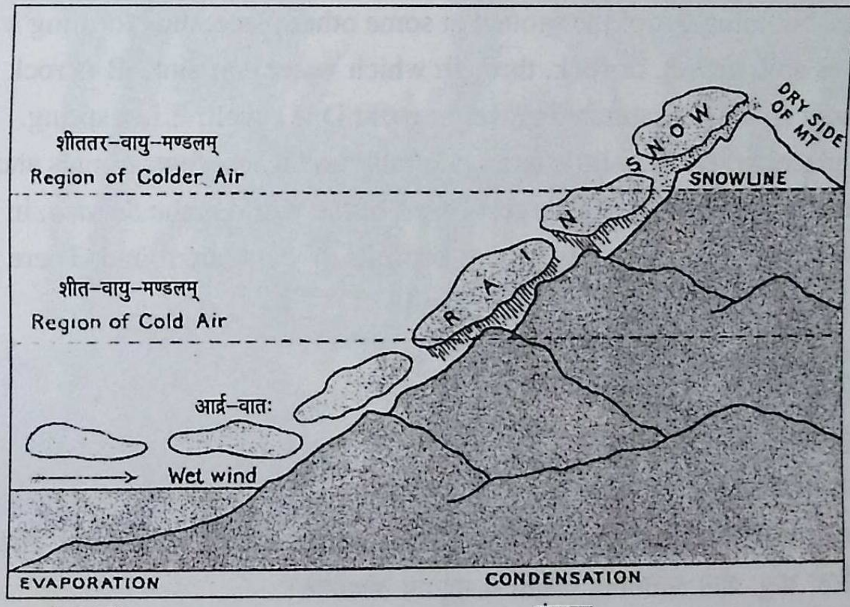


Fig.16

यथा यथोच्चैर् मानवो गच्छति तथा तथा वातः शीततरो भवति।

उपरि गतानां पादानां प्रतिशतत्रयं द्वात्रिंशादि–तापाशं एको निपतति॥

अतो यदा वातो मेघाख्यम् जलबाष्पं पर्वततटानाम् उपर्य् उद्वहति, तदा वायोर् उपरितनाः शीततराश् च स्तरास् तूर्णं मेघाख्ये बाष्प आर्द्रतां संघनन्ति। एवं पर्वतप्रदेशेषु स्थलीभ्यो भूयान् वर्षापातः (चित्रं १६)॥

समुद्रपृष्ठे वहन् वात आर्द्र जलबाष्पयुतो वा भवति॥

पर्वताश् चेद् उच्चाः स्युः, मेघा उपरि दूरम् अतिशीतले वायाव् उदूह्यन्ते शीनं च सम्पद्यते॥

अत्युच्चाश् चेत् पर्वताः स्युः, सर्वो बाष्पो वाताभिमृष्टे पार्श्वे वर्षा शीनं वा सम्पद्यते। अन्यत् तिरोहितं पार्श्वं शुष्कं वर्षाविहीनं हिमविहीनं भवति (चित्रं १६)॥

Rain, then, is condensed clouds.

Clouds are slightly condensed water-vapour, in other words water-dust.

Hail is frozen rain.

Snow is frozen water-vapour. Snow is really a number of small crystals of ice which arrange themselves in beautiful patterns (fig.19). It is the air mixed up with the little ice crystals that makes snow look white and makes it feel so wonderfully soft.

When the air is squeezed out of a quantity of snow, a piece of ice is the result.

Much of the rain sinks into the ground, and some flows down the hollows in hillsides to the valleys and forms rivers.

The rain that *sinks* into the ground, goes down till it comes to rock or clay through which it cannot pass. There it forms an underground bog or pond, and often finds its way along the rock or clay until it comes bubbling out of the ground at some other place, thus forming a *spring* (fig.17).

In fig.17, A is soil, gravel, or rock, through which water *can* sink; B is rock or clay through which water *cannot* sink; C is saturated gravel or rock; D is a well; E is a spring.

Deserts are places where very little or no rain falls, and where few animals and plants can live. Deserts are generally very sandy. The largest desert of the world is the *Sahara*, in North Africa.

In some low-lying spots in deserts springs or wells of water are found. There palms and other plants flourish. Such a spot is called an *oasis* (fig.18).

अतः खलु वर्षा संघनितो मेघः॥

मेघ ईषत्संघनित जलबाष्पो जलधूलिर् वा॥

वर्षोपलाः प्रशीता वर्षाबिन्दवः॥

शीनं प्रशीतः जलबाष्पः॥ वर्षह्रिमं शीनम् इत्युच्यते॥ चारुरूपेषु संघटिता बहवः क्षुद्रा हिमस्फटाः शीनं भवति (चित्रं १९)। क्षुद्रहिमस्फटेष्व् अन्तरितो वायुः शीने श्वेतिमानम् अद्भुतां च मृदुताम् आदधाति।

वायौ निष्पीड्यमाने शीनं घनताम् उपैति॥

वर्षाभूयिष्ठं भूम्यां चूष्यते। कियांश्चिद् अंशो गिरितटीभ्योऽधःसर्पन् दरीषु नदीत्वम् उपैति॥

भूम्यां चूषितं जलं तावद् अधोऽधः सर्पति यावद् अगभ्यम् अश्मस्तरं मृत्तिका–स्तरं वा न प्रपद्यते। तत्राधोभूतडागः अम्लिपङ्कं वा सम्पद्यते। ततश् च बहुशो ऽश्मानम् अनु मृत्तिकाम् अनु वा मार्गम् अन्विष्यन् भूमेर् बहिर् बुद्बुदायमानं जलं क्वचिद् अन्यत्रो–द्गच्छति। एष उत्सः (चित्रं १७)॥

मरुषु जलम् अल्पिष्ठं वर्षति, सर्वथा वा न वर्षति। कतिपया एव जन्तवो वृक्षा वा तत्र जीवन्ति। मरवः प्रायशो वालुमन्तः। भूम्यां बृहत्तमो मरुर् उत्तरकालद्वीपस्थः सहरो नाम॥

मरुषु निम्नदेशेषु यत्र क्वचिद् उत्साः सन्ति। तत्र खर्जूरा इतरे चोद्भिदः समृध्यन्ति। ईदृशो देशो मरुस्वर्ग इत्यभिधीयते (चित्रं १८)॥

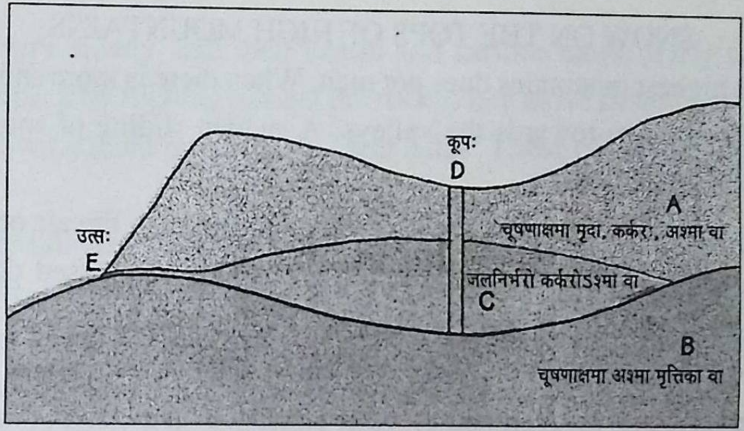


Fig.17. Diagram of a Spring.

Fig.18. An Oasis. मरुस्वर्गः।

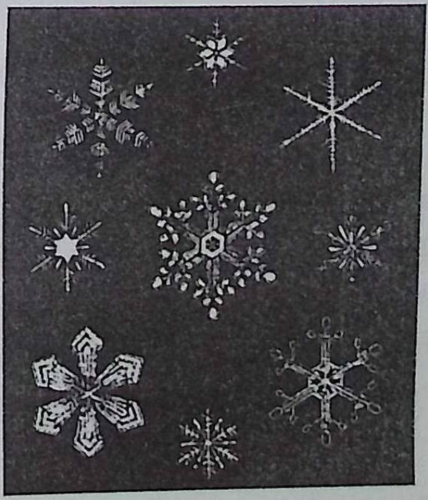


Fig.19. Snow Crystals. शीनस्फटाः।

SNOW ON THE TOPS OF HIGH MOUNTAINS

The snow on the highest mountains does not melt. When there is more snow than the mountain slopes will hold, it slips down towards the valleys. A sudden sliding of snow down a mountain slope is called an *avalanche*.

As the snow presses down the high valley its weight squeezes the air out of it and the snow becomes solid ice. By its weight the ice thus formed is slowly pressed down the valley, and becomes a "river of ice". This "river of ice" is called a *glacier* (fig.20).

In *warm countries* the glacier is pushed down the valley until it reaches a spot where the ice melts as fast as the glacier moves. A stream of water comes out at the end of the glacier and goes to feed a river.

Fig.20. Swiss Glacier.

उच्चश्रृङ्गस्थं शीनम्

उच्चपर्वतस्थं शीनं न द्रवति। यदा तटीषु हिमम् अधिकं भवति तत्र च स्थातुं न शक्नोति तदाधस्ताद् दरीषु सर्पति। तटीतोऽकस्माद् अधो शीनसर्पणम् हिमधाव इत्यभिधीयते॥

यथा यथा शीनं दरीतोऽधःसर्पति आत्मभारेणास्यान्तरितो वायुर् निष्पीड्यते शीनं च घनतरं हिमं भवति। नीचैर् गच्छद् एतद् हिमनदी संपद्यते। हिमानी नामैषा हिमनदी॥

ऊष्णदेशान् प्रपद्य हिमानी द्रवति आशु च सर्पति। हिमानी–अवसाने जलप्रवाहो भवति। ततः सा नदी॥

Glaciers move very slowly, and their centre and surface move nearly twice as fast as their sides, which are kept back by rubbing against the rock. They move faster in summer than in winter.

The glaciers of Switzerland move about 2 feet a day. Those of Greenland from 20 to 60 feet a day.

Numerous stones fall down into the valley and rest on the glacier. These are carried down and form a heap where the glacier melts. These heaps of stones are called *moraines* (figs.23, 24, 25).

In *cold countries* such as Greenland, the glacier is pushed on till it reaches the sea. There it breaks off in huge masses which are called *icebergs* (fig.21).

Ice is lighter than water, therefore it floats. In a mass of floating ice there is eight times as much of the ice below the water as there is above it (fig.22).

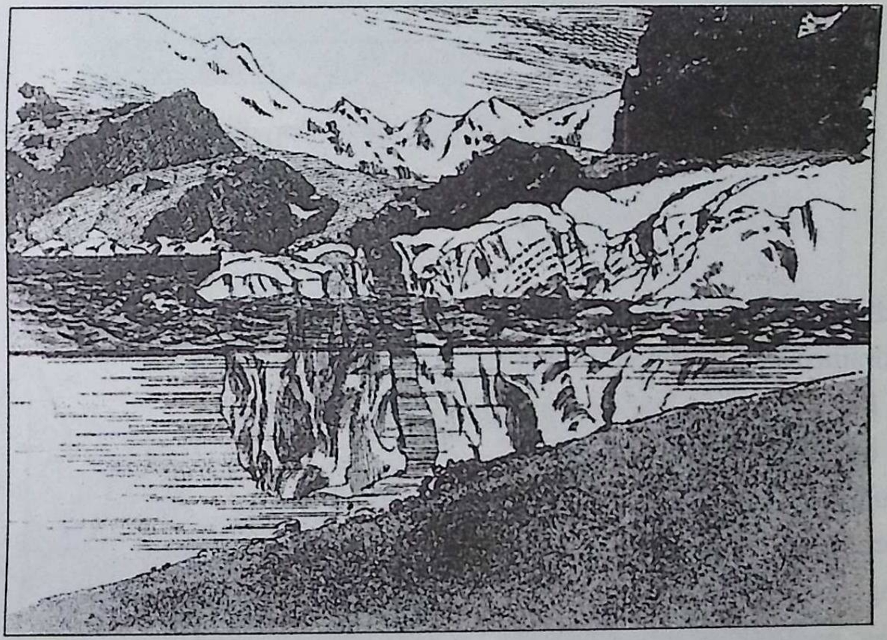


Fig.21. Iceberg breaking off from end of Glacier. हिमानी–अवसानाद् अपत्रुटिता हिमप्लवा।

हिमान्यः मन्दमन्दं सर्पन्ति। तासां मध्यभागः पृष्ठं च पार्श्वाभ्यां द्विगुणप्रायेण वेगेन सर्पतः। पार्श्वे तु पर्वतघर्षणेन पश्चा धार्येते॥ ग्रीष्मे हिमान्यः आशुतरां चलन्ति। श्विद्भूम्यां हिमानीः दिने दिने पादद्वयं चलन्ति। हरिद्वर्षे तु विंशतेर् आ षष्टिं पादान्॥

बहवो ऽश्मान दरीभागे निपतन्ति हिमान्यां च ध्रियन्ते। ऐत ऽधो नीयन्ते। यत्र च हिमानी द्रवति तत्र समूढास् तिष्ठन्ति। ते ऽश्मसमूहा हिमोढा नाम (चित्राणि २३, २४, २५)॥

हरिद्वर्षादि–शीत–स्थानेषु हिमानीः समुद्रगाः। समुद्रं प्राप्यैता बृहतखण्डेषु त्रुट्यन्ति। एते हिमप्लवा नाम (चित्रं २१)।

लघुत्वाद् हिमं जले तरति। तरति हिमे ऽष्टौ भागा जले निमज्जन्ति। एक एव भाग उपरि तिष्ठति (चित्रं २२)॥

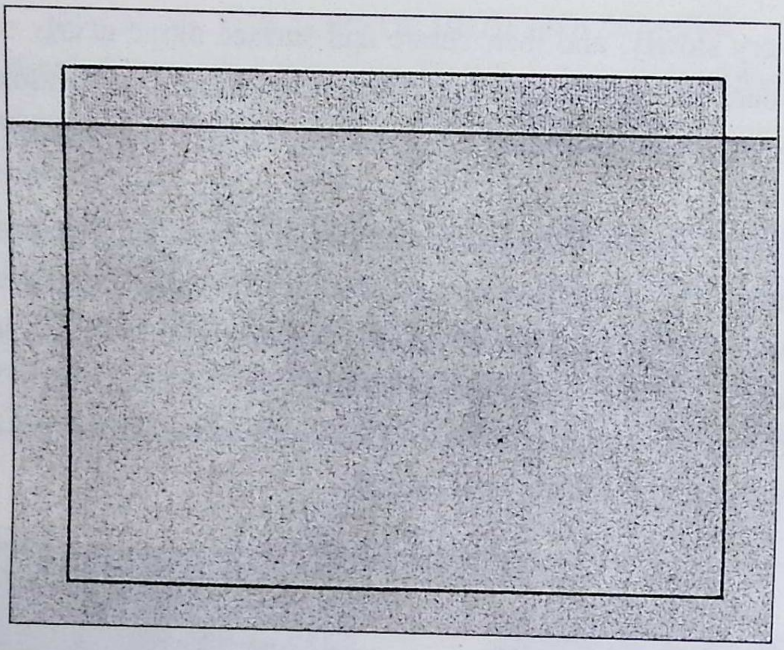


Fig.22. Ice in Water. जलस्थं हिमम्।

A RIVER

The branch streams of a river are called its *feeders* or *tributaries*.

The land drained by a river and its tributaries is called a *river basin* (fig.26). If the veins of a leaf were a river and its tributaries, the leaf would be the river basin (fig.27).

The starting-place of a river is called the *source* (fig.26). The source of a river may be either:

1. A Spring,
2. A Glacier, or
3. A bog or lake.

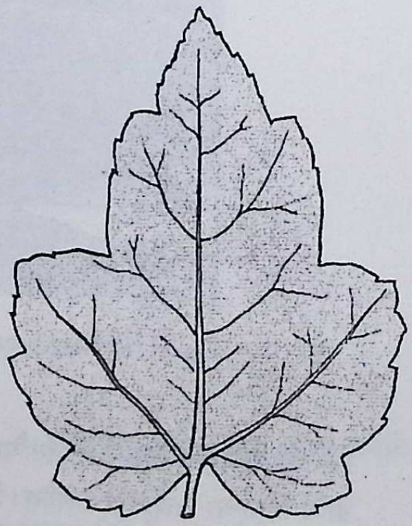
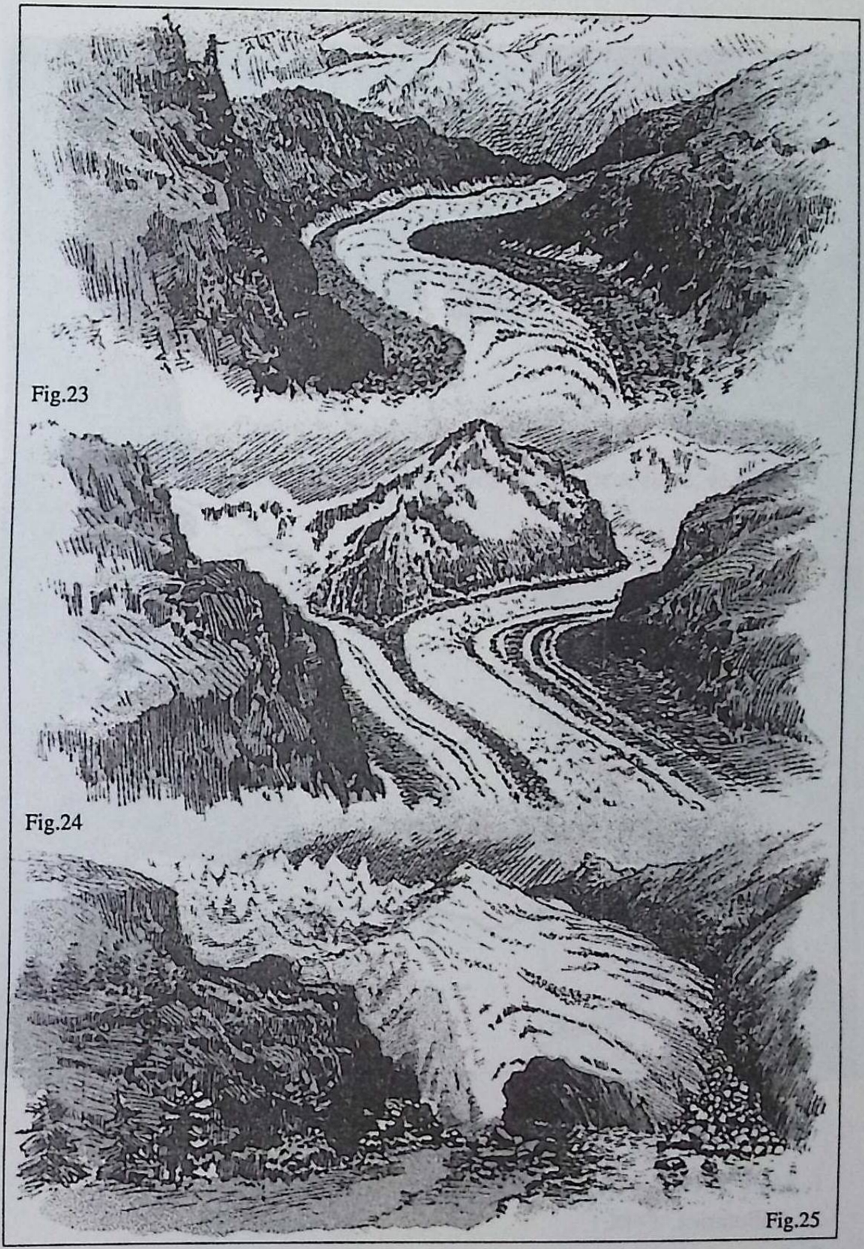


Fig.27

नदी

शाखानद्यो उपनद्या कथ्यन्ते। यस्य प्रदेशस्य जलं नद्यस् उपनद्यश् चोद्वहन्ति स नदीक्षेत्रम् उच्यते। वृक्षपत्रे नाड्य नद्य उपनाड्य उपनद्यः, पत्रं च नदीक्षेत्रम् (चित्रं २७)॥

नद्यारम्भः प्रभव इत्युच्यते। नाना वै प्रभवाः। उत्सः, हिमानी, कासारः, अम्लिपंकः॥



Glaciers and Moraines.

Fig.23. Moraines at sides of glacier. हिमानी–पार्श्ववर्तिनौ हिमोढाः।

Fig.24. Two glaciers meeting and forming central moraine. संगतं हिमानी–द्वयं अन्तराले च समूढा हिमोढा।

Fig.25. Ice Cave and Moraine at bottom of glacier. हिमानी–अधः हिमगुहा च हिमोढा च।

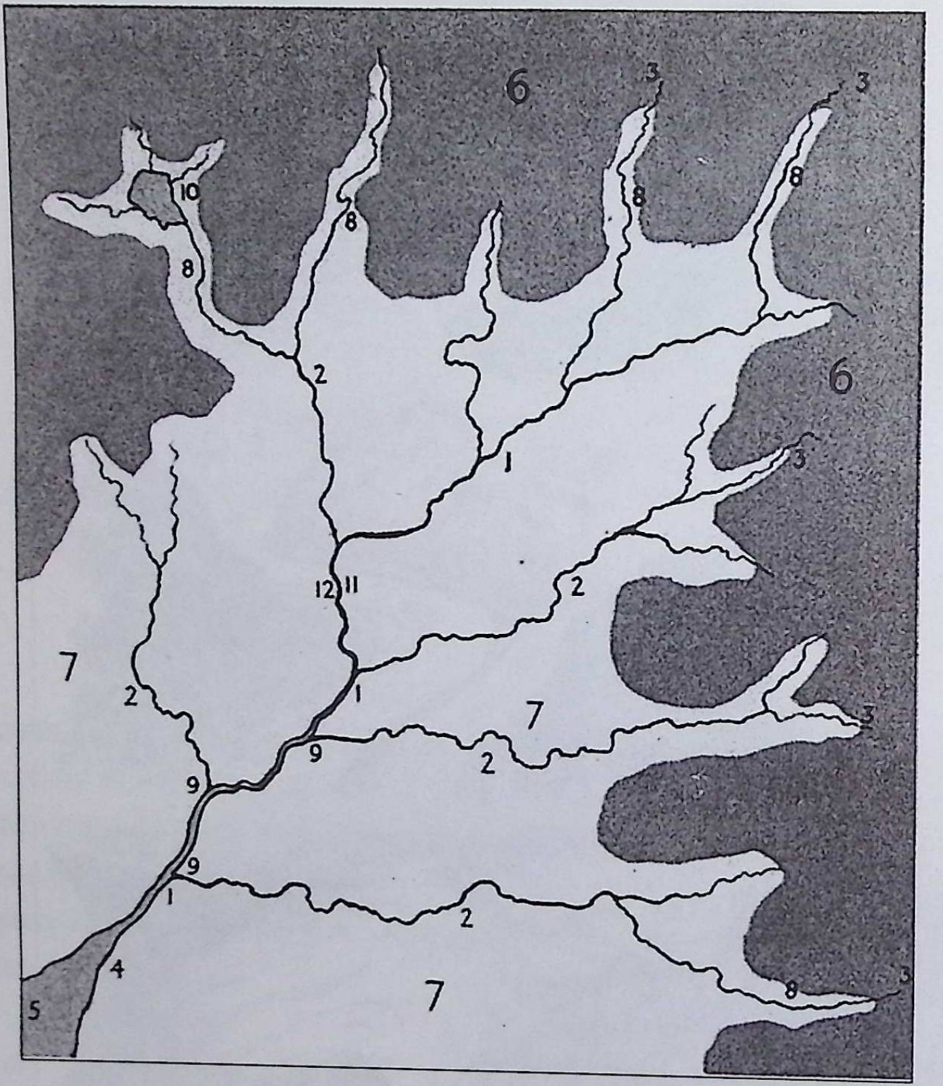


Fig.26. A River Basin

1. Main Stream मुख्य नदी।
2. Tributaries उपनद्यः।
3. Sources प्रभवाः।
4. Mouth मुखम्।
5. Estuary सागर–संगमम्।
6. Watershed जल–विभाजनम्।
7. Plains प्रस्थः।
8. Valleys दरी।
9. Junctions संगमाः।
10. Lake कासारः।
11. Left Bank वाम–तीरम्।
12. Right Bank दक्षिण–तीरम्।

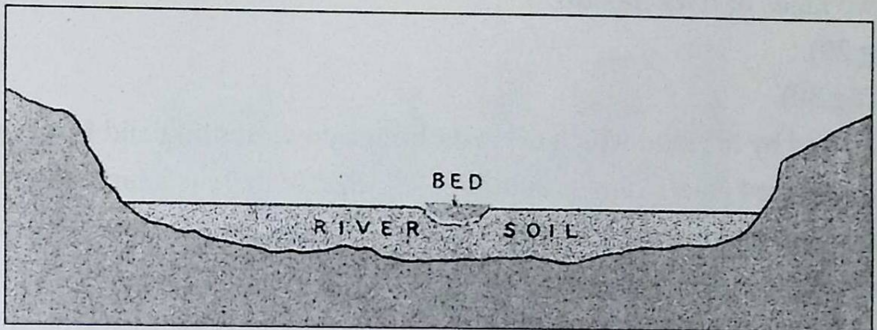


Fig.28

The hollow in which a river flows is called the *bed* (fig.28).
The end of a river where it enters the sea, another river, or a lake, is called its *mouth* (fig.26).

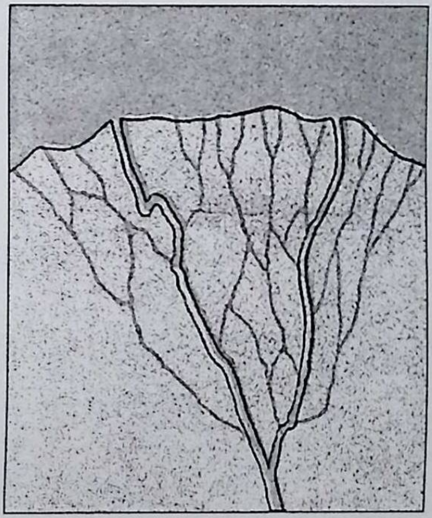


Fig.29. Delta.

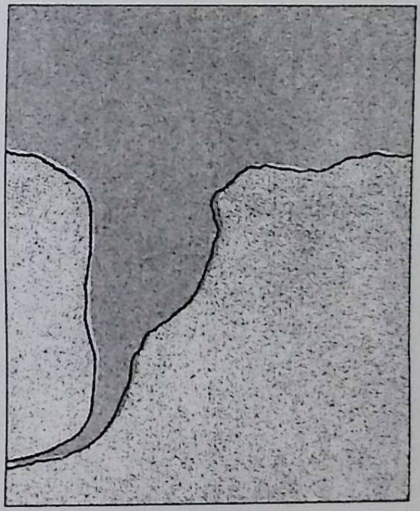


Fig.30. Estuary.

यत्र निम्नस्थाने नदी वहति तन् नदीपात्रम् (चित्रं २८)॥
नद्यवसानं मुखम् उच्यते। एतत् समुद्रेऽपरनद्यां कासारे वा प्रवेशः (चित्रं २६)॥

There are two kinds of river-mouths:

1. Delta (fig.29).

2. Estuary (fig.30).

A *Delta* is caused by the mud which the river brings down settling and forming banks.

An *Estuary* is formed chiefly on the shores of seas where there is a large tide.

The tide washes up the river mouth, widens it, and carries the mud out to sea, leaving it to settle only in places where the water is sluggish. The mud will only settle where the current is slow.

A river is generally deepest in the middle, where the current is swiftest (fig.31).

In fig.31 the dark blue shows where the current is swiftest. The river will slowly eat away the land where the dark blue line is nearest the bank, and will slowly be filled up with mud on the opposite side.

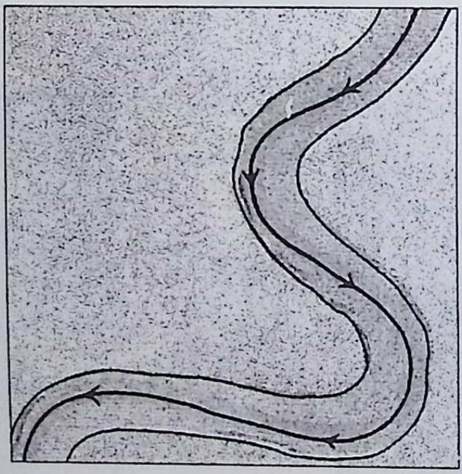


Fig.31. Winding River.

नदीमुखं द्विविधम्—१. त्रिकोणमुखम्। २. सागरसंगमं च॥

नद्याहृत–कर्दमेन त्रिकोणमुखं क्रियते। कर्दमः सीदति तटांश् च करोति। एवं नदीप्रवाहो विभक्तो भवति॥

सागरसंगमं महावेलासु समुद्रतटेषु दृश्यते॥

वेला नदीमुखं प्रक्षालयन्न् उपरि रोहति, एतद् विवृणोति, कर्दमं चोदूह्य समुद्रे हरति। यत्र जलप्रवाहो मन्दस् तत्रैव कर्दमः सीदति॥

प्रायशो नदी मध्यभागे गभीरतमा भवति। तत्र प्रवाहो वेगवत्तमः॥

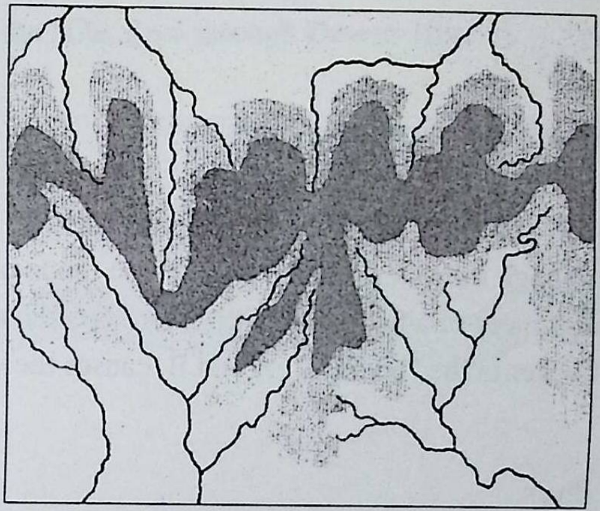


Fig.32. Watershed. High land is coloured brown.

The high land from which rivers start is called a *watershed* or *water-parting* (fig.32). The ribs of an open umbrella act as watersheds. The roof of a house does the same (fig.33).

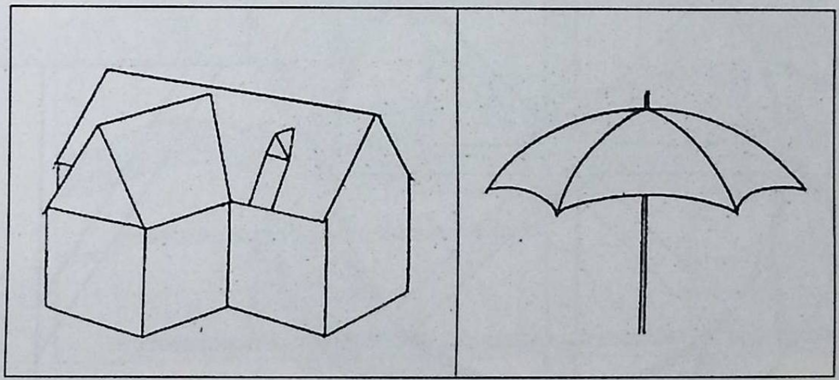


Fig.33. Artificial Watersheds.

यस्या उच्चभूम्या नदीप्रारम्भः सा जलविभाजनम् उच्यते (चित्रं ३२)॥ विवृत–छत्रस्य शलाका जलविभाजनत्वेनाचरन्ति॥

Some benefits from a River:

1. It drains the land.
2. It provides water to drink or for irrigating the land.
3. It provides fish.
4. It provides a water-way for boats and ships, and so helps trade.
5. It falls or cataracts, though they stop boats, can often be made of use to turn water-wheels (fig.34), and so work the machinery of a factory or mill. There is often a town by a waterfall.

In fig.34 the weight of water in the "buckets", A and B, causes the wheel to turn and work the machinery in the mill.

Some harmful effects of a River:

1. It acts as a barrier, and bridges have to be built to cross it.
2. When it is in flood it often does much damage.

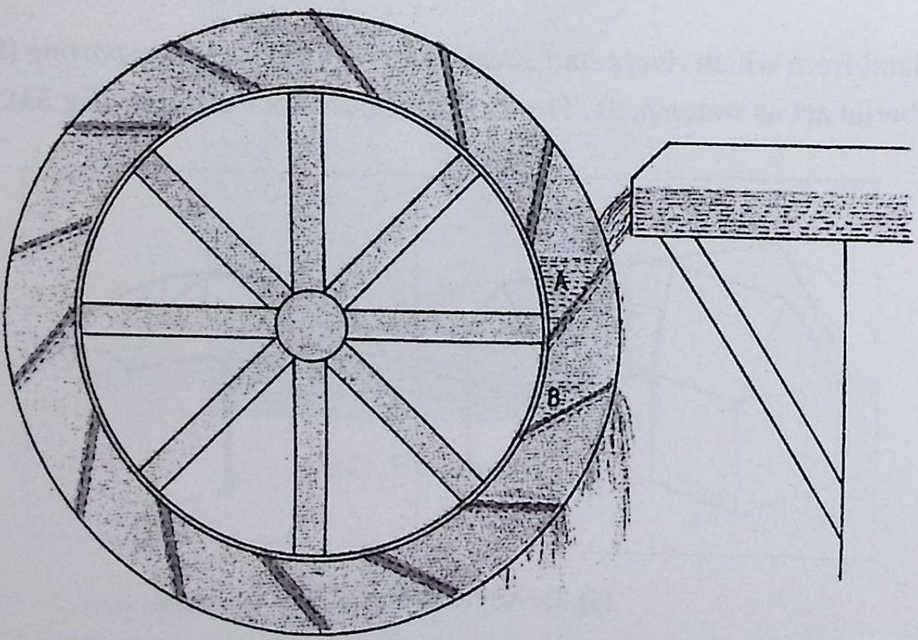


Fig.34. Water-wheel, side view.

नद्युपकारा बहवः। यथा—

१. भूमिजलम् अपवहति।

२. पानाय जलं वितरति।

३. कृष्यर्थं जलं वितरति।

४. मत्स्या अत्र जायन्ते।

५. नावर्थं जलयानार्थं च जलमार्गो भवति। स च वाणिज्योपकारी। नद्यां जलपाता नौप्रतिबन्धाः सन्तोऽपि जलयन्त्राणि चालयन्ति (चित्रं ३४)। यत्र यत्र जलपातास् तत्र तत्र नगराणि भवन्ति॥

नद्यपकारा यथा—

१. नदी मार्गरोधका भवति। तस्या उपरि संक्रमणानि क्रियन्ते।

२. संप्लवेषु महतीं हानिं करोति॥

USE OF A RIVER IN WATERING THE LAND

Some rivers, such as the Nile, flow through Deserts (fig.35).

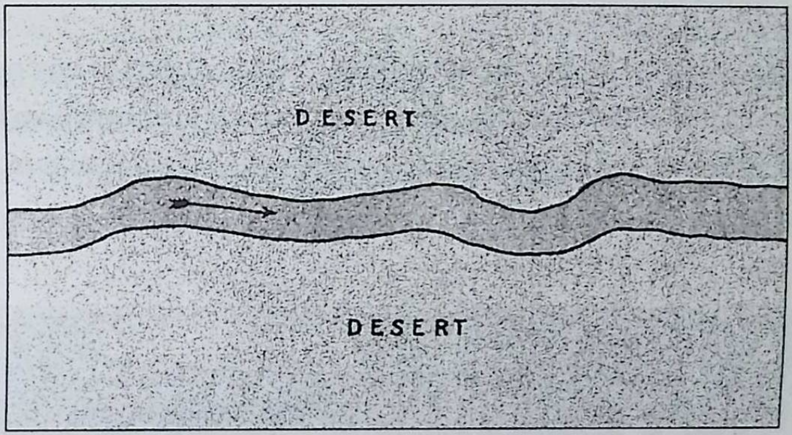


Fig.35. River flowing through barren country.

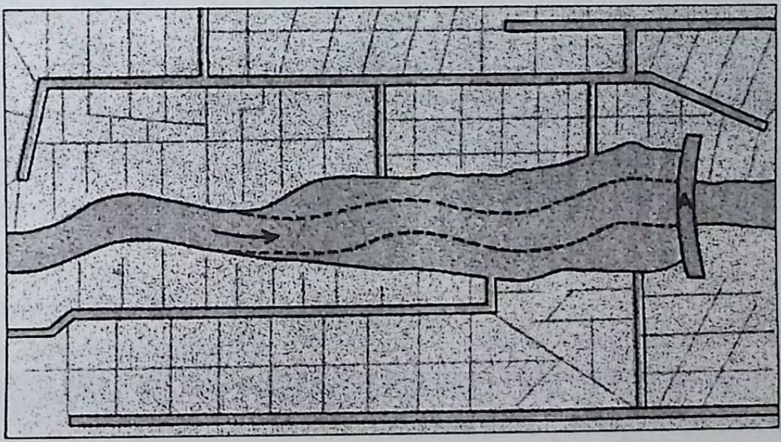


Fig.36. The Banks of the same River made fertile by Irrigation.

भमिसेकः

नील इव केचिन् नद्यः मरुषु प्रवहन्ति॥

If a bank or dam is placed across the river, the water in the river is raised above its banks and flows into ditches cut to receive it. These ditches lead the water to smaller ones, and thus the land is thoroughly watered, and the desert is made fertile, so that good crops can be grown (fig.36). This way of watering the land is called *irrigation*.

In some countries, such as Egypt and China, there are many ways of raising the water from the level of the river to the level of the banks. In some cases buckets are handed up from the river to the land; in other cases buckets or jars are fastened to a wheel which is made to turn round by the labour of oxen (fig.37).

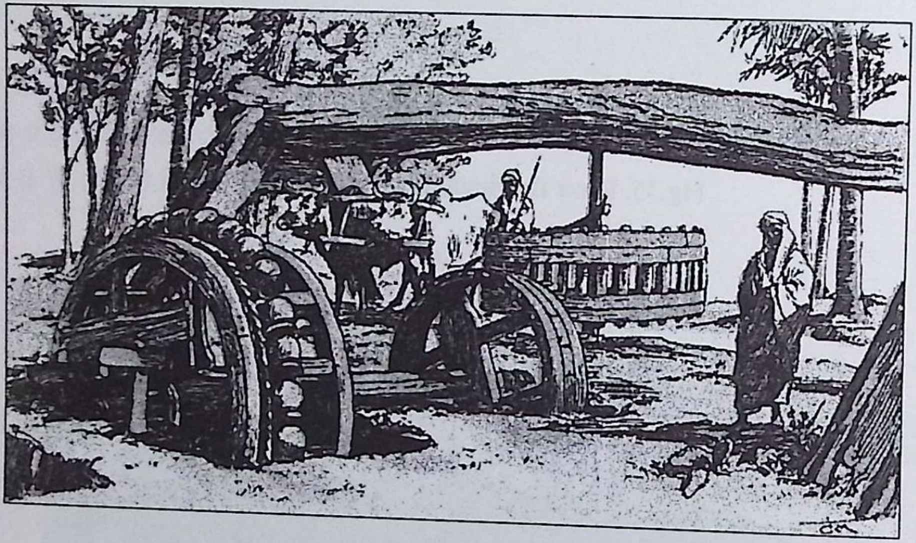


Fig.37. Artificial Irrigation.

तेषु बन्धकरणाज् जलं तटोपर्य् उदूह्यते, पूर्वकृत–कुल्यासु च व्रजति। कुल्याश् च परितो भूमिं सिञ्चन्ति। एवं मरुभूमिर् उर्वरा संजायते समृद्धा च भवति। एष विधिः भूसेचनम् उच्यते॥

मिश्र–चीनादि–राष्ट्रेषु नदीतलाद् भूमितलं जलोद्वहनविधयो नाना। कदाचिन् मानवा एव घटैर् जलम् उद्यच्छन्ति। कदाचिद् अरघट–विधिना बलीवर्दा उदकम् उदञ्चन्ति॥

USE OF WATER FOR COMMUNICATIONS

The Sea, Canals, and Rivers are particularly useful, for it is much cheaper to carry goods by water than by rail, or by road.

It is cheaper to take a ton of coal 4000 miles by sea than 100 miles by land.

A horse can carry on its back about 2 cwt., and it can draw in a cart about 2 tons, but in a barge on a canal it can pull about 60 tons or even more (fig.38).

In fig.38 the small figure (1) represents the weight a horse can carry; the figure (2), the weight a horse can draw in a cart; while the large figure (3) represents the weight a horse can pull in a canal barge.

In a ship also, with engines of a certain horse-power, very much more can be carried than can be drawn by locomotives of equal horse-power.

This being so, it shows that a country is much better off when it has:

1. Large arms of the sea running up into the land.
2. Good rivers up which ships or barges can go.
3. Good canals joining river basins, passing round falls, etc.

जलमार्गाः

यथा वस्तुवहनं जलमार्गेण सुकरम् अल्पमूल्यं च न तथा रथ्यायोमार्गेण वा—इति समुद्राः कुल्या नदाश् च भृशम् उपकारिणः॥ यावन्तं भारम् अश्वः पृष्ठेन वहति ततो विंशतिगुणं शकटेन वोढुं समर्थः, षट्शतगुणं च वहित्रेण चालयितुं शक्नोति॥

अतः स देशो वरो यत्र

१. दीर्घाः समुद्रबाहवो भूम्यां प्रविशन्ति।

२. जलयान–तरण–क्षमा गभीरा नदाः सन्ति।

३. अन्तरा नदीषु कुल्याबाहुल्यम्॥

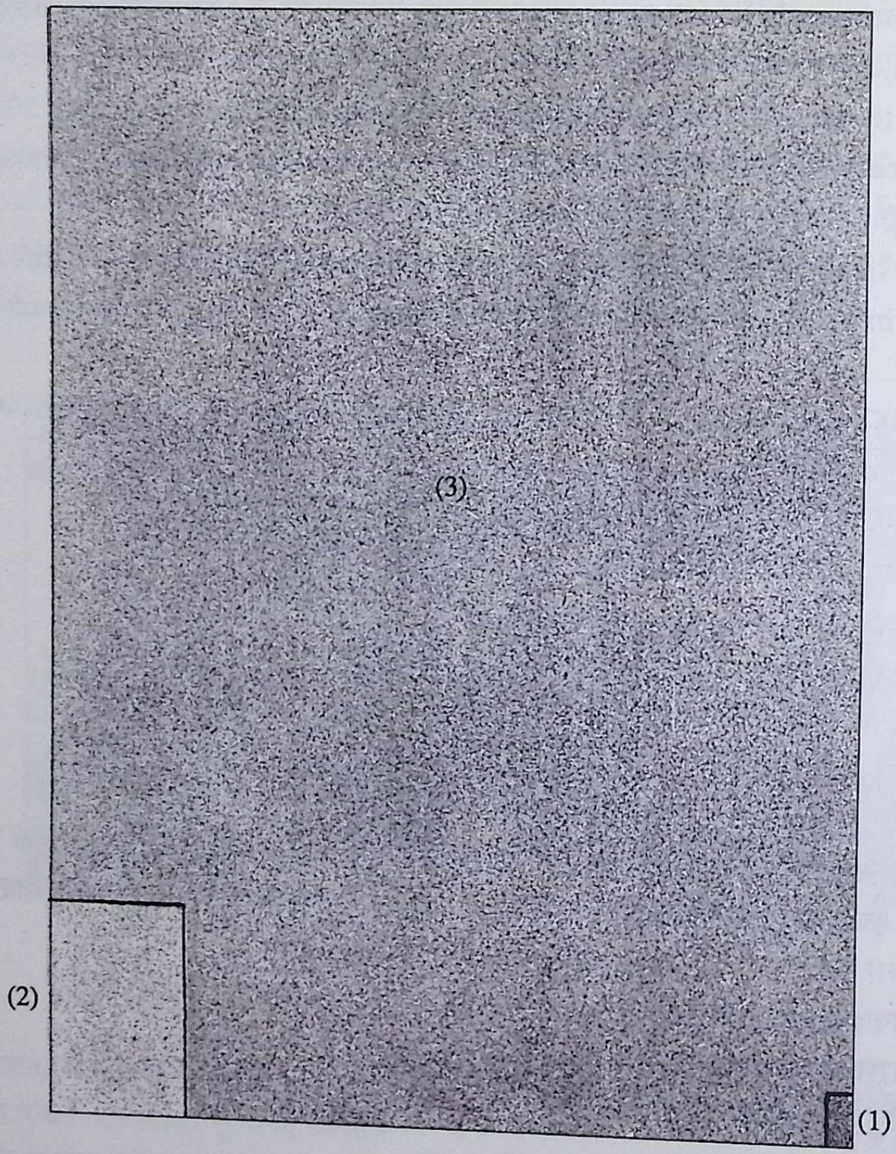


Fig.38

The smallest space (1) represents the weight a horse can carry.
The space (2) represents the weight a horse can draw in a cart.
The whole area of the figure (3) represents the weight a horse can pull in a barge.

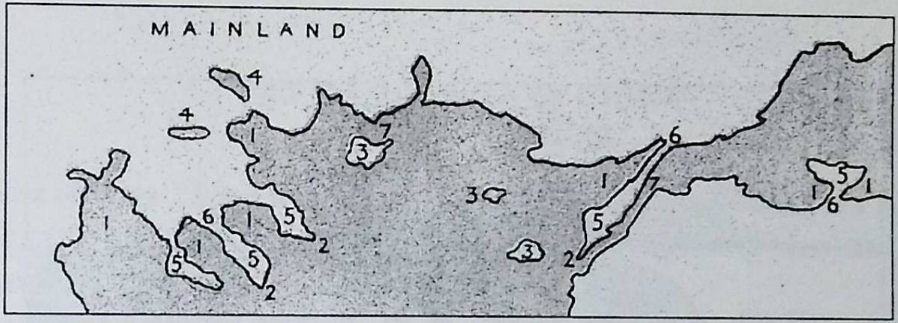


Fig.39

THE COAST LINE

An in-and-out shore with many zigzags forms a good coast-line. It should be free from ice and sand-banks, and should have many natural harbours, where ships can lie safely at anchor during storms (figs.39, 40, 41).

A *Bay* or *Gulf* (1) is an arm of the sea running up into the land.

A *Cape* or *Headland* (2) is a piece of land jutting out into the sea.

An *Island* (3) is a piece of land surrounded by water.

A *Lake* (4) is a piece of water surrounded by land.

A *Peninsula* (5) is a piece of land that is almost an island.

An *Isthmus* (6) is a narrow neck of *land* joining two larger pieces.

A *Strait* (7) is a narrow neck of *water* joining two larger pieces.

तट–राजिः

बहिरभ्यन्तरं गच्छज् जिह्मं समुद्रतीरं प्रशस्तम्। हिमरहितं बालुकारहितं चैतत् स्यात्। अकृत्रिमानि च पत्तनानि भवेयुर् यत्र प्रभञ्जनेष्वपि जलयानानि कुशलं लाङ्गूलं निपात्य तिष्ठेयुः॥

भूम्याम् अन्तर्धावन् समुद्रबाहुः कुक्षिर् (१) उच्यते॥

समुद्रे ऽन्तर्धावन् भूमिबाहुर् भूशिर (२) उच्यते॥

परितो जलावृता भूमिर् द्वीप (३) उच्यते॥

परितो भूम्यावृतं जलं कासार (४) उच्यते॥

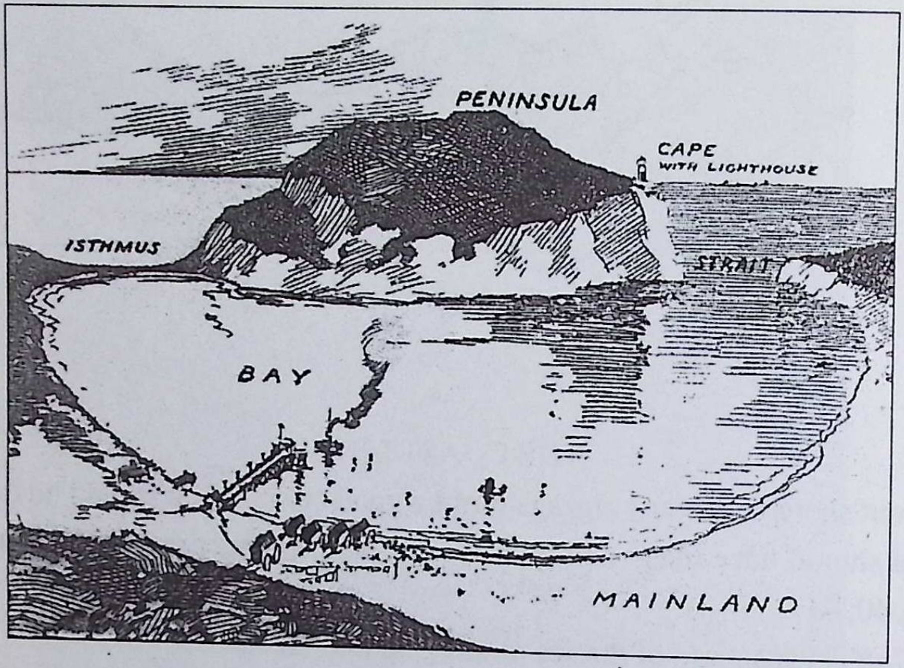


Fig.40. Picture showing Peninsula, Isthmus, Cape, etc.

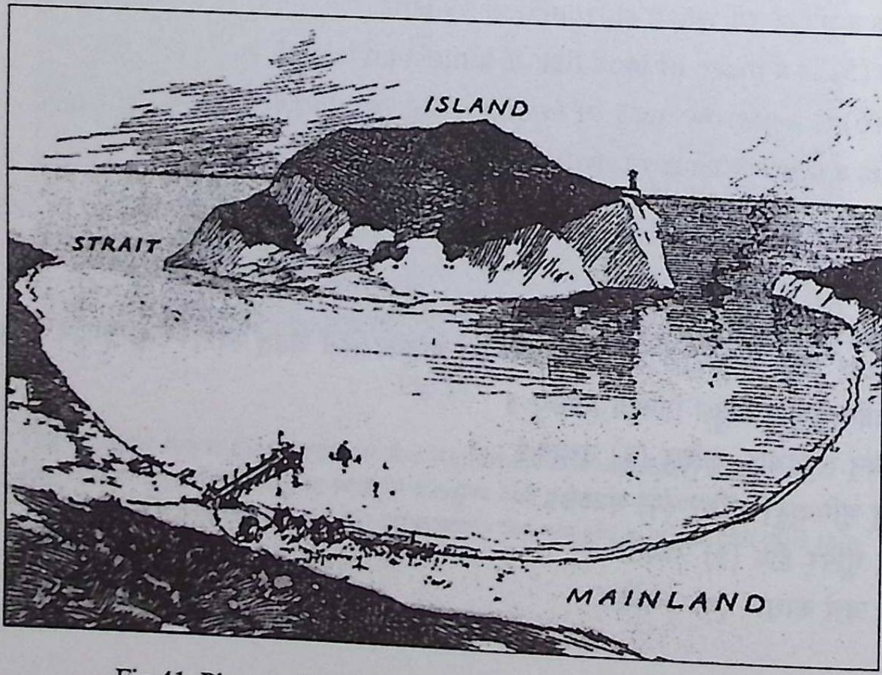


Fig.41. Picture of an Island (compare with picture above).

40. RĀMĀYAṆA IN CHINA

The Nidāna of King "Ten Luxuries" (Daśaratha 'Ten Chariots' has been misunderstood as Daśarata 'Ten Luxuries') is the first story in the Tsa-pao-tsang-ching translated by Kekaya and T'an-yao in AD 472 (T 203, K 1001) in Pei-t'ai.

The second version is entitled 'Jātaka of an unnamed king'. It is the 46th story in the Liu tu chi ching (Ṣaṭ-pāramitā-saṅgraha), translated by the Sogdian monk K'ang Seng-hui in AD 251 (T 152, K 206).

The Chinese text has been reproduced from the Taishō edition of the Tripiṭaka, with transliteration and translation of every character. The running English rendering is given below every page. It can serve as a simple text for beginners of Buddhist Chinese.

十	*shih*	Ten
奢	*she*	Luxuries (Daśarata)
王	*wang*	king
緣	*yüan*	nidāna

昔	*hsi*	in ancient times
人	*jên*	human
壽	*yu*	lifetime
萬	*wan*	ten thousand
歲	*swei*	years
時。	*shï*	when o
有	*yu*	was
一	*yi*	one
王。	*wang*	king o
號	*han*	name
曰	*yüe*	as follows
十	*shih*	Ten
奢。	*she*	Luxuries o
王	*wang*	king
閻	*yen*	Jam
浮	*fu*	bu

提	*t'i*	dvī[pa]
王	*wang*	king
大	*tai*	principal
夫	*fu*	+
人。	*jên*	queen o
生	*shêng*	+
育	*yü*	gave birth
一	*yi*	one
子。	*tzu*	son o
名	*ming*	name
曰	*yüe*	as follows
羅	*lo*	+
摩。	*mo*	Rāma o
第	*ti*	+
二	*êrh*	second
夫	*fu*	+

人。	+ *jên*	queen o
有	*yü*	had
一	*yi*	one
子。	*tzu*	child o
名	*ming*	name
曰	*yüe*	as follows
羅	*lo*	+
漫。	*man*	Lakṣmaṇa o
羅	*lo*	+
摩	*ma*	Rāma
太	*t'ai*	+
子。	*tzu*	heir apparent o
有	*yü*	possessed
大	*tai*	great
勇	*yung*	+
武。	*wu*	valour o

NIDĀNA OF KING "TEN-LUXURIES"

('Ten Luxuries' = Daśa-rata for Daśa-ratha 'Ten Chariots')

In ancient times when the span of human life was ten thousand years, there was a king named "Ten-Luxuries". He was the king of Jambudvīpa.

The king's principal queen begot and brought up a child named Rāma. The second queen had a child named Lakṣmaṇa. Prince Rāma possessed great valour

那	*no*	+
羅	*lo*	+
延	*yen*	Nārāyaṇa
力。	*li*	prowess o
兼	*chien*	both
有	*yü*	have
扇	*shan*	sen
羅。	*lo*	ra o
聞	*wên*	hear
聲	*shêng*	voice
見	*chien*	see
形。	*hsing*	shape o
皆	*chie*	all
能	*nêng*	able
加	*chia*	inflict
害。	*hai*	injure

無	*wu*	not
能	*nêng*	could
當	*tang*	rival
者。	*chê*	one man o
時	*shï*	then
第	*ti*	+
三	*san*	third
夫	*fu*	+
人。	*jên*	queen o
生	*shêng*	begot
一	*yi*	one
子。	*tzu*	child o
名	*ming*	name
婆	*p'o*	+
羅	*lo*	+

陀。	+ *t'o*	Bharata o
第	*ti*	+
四	*sz*	fourth
夫	*fu*	+
人。	*jên*	queen o
生	*shêng*	begot
一	*yi*	one
子。	*tzu*	child o
字	*tzu*	named
滅	*mie*	Exterminator (ghna)
怨	*yüan*	+
惡。	*wu*	enemies (śatru) o
第	*ti*	+
三	*san*	third
夫	*fu*	+
人。	*jên*	queen o

王	*wang*	king
甚	*shen*	much
愛	*ai*	loved
敬。	*ching*	adored o
而	*êrh*	you
語	*yü*	ask
之		
言。	*yen*	speak o
我	*wo*	I
今	*chiu*	now
於	*yü*	among
爾	*êrh*	you
所		
有	*yu*	have
財	*ts'ai*	wealth
寶。	*pan*	treasures

and the prowess of Nārāyaṇa. He was endowed with *sen* (?) and *ra* (?). Hearing the voice he could visualise (i.e. localise) the person and kill him [by taking aim with an arrow]. No one could rival him.

Then the third queen begot another child named Bharata. The fourth queen begot still another named "Exterminator of the Detestable" (Śatru-ghna).

It was the third queen whom the king loved and adored highly. And he said to her: "All wealth and treasures that I possess,

都	*to*	altogether
無	*wu*	not
悋	*lin*	regret
惜	*hsi*	spare
。		o
若	*jo*	like
有	*yü*	have
所	*so*	–
須	*hsü*	need
。		o
隨	*sui*	follow
爾	*êrh*	your
所	*so*	–
願	*yüan*	desire
。		o
夫	*fu*	+
人	*jên*	queen
對	*twei*	+
言	*yen*	refused
。		o

我	*wo*	I
無	*wu*	not
所	*so*	
求	*ch‘in*	need
。		o
後	*hou*	afterwards
有	*yü*	have
情	*ch‘ing*	full
願	*yüan*	desire
。		o
當	*tang*	happen
更	*kêng*	substitute
啓	*ch‘i*	inform
白	*pai*	good
。		o
時	*shï*	then
王	*wang*	king
遇	*yü*	fell
患	*hwan*	ill
。		o

命	*ming*	life
在	*tseu*	in
危	*wei*	danger
惙	*chwo*	grave
。		o
即	*chi*	now
立	*li*	elevated
太	*t‘ai*	+
子	*tzŭ*	heir apparent
羅	*lo*	+
摩	*mo*	Rāma
。		o
代	*tai*	instead
己	*chi*	of himself
爲	*wei*	make
王	*wang*	king
。		o
以	*i*	so

帛	*pai*	silk
結	*chieh*	tied
髮		hair
。		
頭	*t‘ou*	head
著	*chu*	wear
天	*t‘ien*	heavenly
冠	*kwan*	crown
。		o
儀	*i*	ceremonial
容	*yung*	manners
軌	*kwei*	behaviour
則	*tsê*	rules
。		o
如	*ju*	follow
王	*wang*	royal
者	*chê*	person
法	*fa*	dharma
。		

I shall not spare them. If you have a want, a desire, I shall fulfil it." The queen answered: "I need nothing [at present]. Sometimes afterwards I shall have what I desire to my heart's fullness. I shall tell you then." Then the king fell ill. His life was in grievous danger. So he elevated prince Rāma, making him the king instead of himself. His hair was tied with silk. The heavenly (i.e. royal) crown was put on his head. The form of the ceremonial, the social order and personal behaviour were in accord with *rāja-dharma*.

時	*shi*	then
小	*hsian*	younger
夫	*fu*	+
人。	*jên*	queen
		o
瞻	*chan*	+
視	*shi*	looking after
王	*wang*	king
病。	*ping*	illness
		o
小	*hsian*	slightly
得	*tei*	effect
瘳	*ch‘ou*	recover
差。	*ch‘a*	unlikely
		o
自	*tzu*	naturally
恃	*shi*	trust
如	*ju*	like

此。	*tsz*	this
		o
見	*chien*	see
於	*yü*	–
羅	*lo*	+
摩	*mo*	Rāma
紹	*shao*	succeeding
其	*ch‘i*	his
父	*fe*	father
位。	*wei*	throne
		o
心	*hsin*	mind
生	*shêng*	arose
嫉	*chi*	+
妬。	*tu*	jealousy
		o
尋	*hsing*	ask
啓	*ch‘i*	openly
於		

王	*wang*	king
求	*ch‘iu*	ask
索	*so*	demand
先	*hsien*	previous
願。	*yüan*	boon
		o
願	*yüan*	wish
以	*i*	in order to
我	*wo*	my
子	*tzu*	son
爲	*wei*	make
王。	*wang*	king
		o
廢	*fei*	dethrone
於	*yü*	–
羅	*lo*	+
摩。	*mo*	Rāma
		o

王	*wang*	king
聞	*wên*	hear
是	*shi*	these
語。	*yü*	words
		o
譬	*p‘i*	+
如	*ju*	as if
人	*jên*	man
噎	*ye*	choked
既	*chi*	since
不	*pu*	not
得	*tei*	effect
咽。	*yen*	stop
		o
又	*yu*	moreover
不	*pu*	not
得	*tei*	effect

At that time the younger queen had been looking after the king's illness, which slightly recovering, she became so arrogant, that seeing Rāma succeeding to his father's throne, jealousy arose in her mind, and soon she said: "I request [the fulfilment of] the previous boon, and wish you to make my child the king, dethroning Rāma."

Hearing these words the king was as if choked. He was suffocated and could not utter

已。	*chi*	himself o
即	*chi*	even
廢	*fei*	dethrone
羅	*lo*	+
摩。	*mo*	Rāma o
奪	*to*	deprived
其	*ch'i*	his
衣	*i*	garments
冠。	*kwan*	crown o
時	*shi*	then
弟	*ti*	younger brother
羅	*lo*	+
漫。	*man*	Lakṣmaṇa
語	*yü*	said
其	*ch'i*	this
兄	*hsiung*	elder brother

又	*yu*	again
王	*wang*	king
者	*chê*	one
之	*chï*	this
法。	*fa*	dharma o
法	*fa*	dharma
無	*wu*	not
二	*êrh*	two
語。	*yü*	words o
不	*pu*	not
負	*fu*	break
前	*ch'ien*	previous
言。	*yen*	word
思	*sz*	considering
惟	*wei*	this
是	*shi*	+

許	*hsü*	allowed
其	*ch'i*	her
願。	*yüan*	boon o
然	*jan*	on the other hand
十	*shih*	+
奢	*she*	Daśaratha
王。	*wang*	king o
從	*ts'ung*	since
少	*shan*	never, in the least
已	*chi*	self
來。	*lai*	+
未	*fu*	youth
曾	*ts'êng*	done
違	*wei*	betrayed
信。	*hsin*	confidence

吐。	*t'u*	speak o
正	*chêng*	truly
欲	*yü*	want
廢	*fei*	dethrone
長。	*ch'ang*	eldest o
已	*chi*	self
立	*li*	elevated
爲	*wei*	made
王。	*wang*	king o
正	*chêng*	truly
欲	*yü*	want
不	*pu*	not
廢。	*fei*	dethrone o
先	*hsien*	already

a word. If he should truly want to dethrone the eldest son, he had already elevated him and made him king. If [on the other hand] he should truly want not to dethrone him, he had already allowed the boon. But since his young age king "Ten-Luxuries" had never betrayed [others'] confidence [in himself]. Again, in *rāja-dharma* there is no law of two words. One cannot break a previous word. Considering this he dethroned Rāma, depriving him of the (royal) garments and crown.

At that time Lakṣmaṇa, the younger brother, said to his elder brother:

言	*yen*	said
。		o
兄	*hsiung*	elder brother
有	*yu*	have
勇	*yung*	courage
力	*li*	prowess
。		o
兼	*chien*	both
有	*yu*	have
扇	*shan*	sen
羅	*lo*	ra
。		o
何	*ho*	+
以	*i*	why
不	*pu*	not
用	*yung*	use
。		o
受	*shou*	bear
斯	*sz*	this

恥	*chï*	+
辱	–	insult
。		o
兄	*hsiung*	elder brother
答	*ta*	answer
弟	*ti*	younger brother
言	*yen*	said
。		o
違	*wei*	disregard
父	*fe*	father
之	*chï*	of
願	*yüan*	desire
。		o
不	*pu*	not
名	*ming*	called
孝	*hsiau*	filially devoted
子	*tzu*	son
。		o
然	*jan*	but

今	*chiu*	now
此	*tsz*	this
母	*mu*	mother
。		o
雖	*sui*	though
不	*pu*	not
生	*shêng*	begot
我	*wo*	me
。		o
我	*wo*	my
父	*fe*	father
敬	*ching*	respect
待	*tai*	serve
。		o
亦	*i*	so
如	*ju*	like
我	*wo*	my
母	*mu*	mother
。		o

弟	*ti*	younger brother
婆	*p'o*	+
羅	*lo*	+
陀	*t'o*	Bharata
。		o
極	*chi*	very
爲	*wei*	to be
和	*ho*	meek
順	*shun*	obedient
。		o
實	*shï*	surely
無	*wu*	not
異	*i*	ill-
意	*i*	willed
。		o
如	*ju*	like
我	*wo*	I
今	*chin*	now
者	*chë*	one
。		o

"You, my elder brother, have courage and prowess. You are endowed with both *sen* and *ra*. Why do you stand this disgrace and do not use them?" The elder brother answering said: "By transgressing father's desire one is not called a filially devoted child. And now this mother, though she has not given birth to me, it is she whom my father respects and serves. So she is as a real mother to me. The younger brother Bharata is very meek and obedient. He surely is not ill-willed. Though now I

雖	*sui*	though
有	*yu*	have
大	*tai*	great
力	*li*	power
扇	*shan*	sen
羅。	*lo*	ra o
寧	*ning*	how
可	*k'o*	can
於	*yü*	among
父	*fe*	father
母	*mu*	mother
及	*chi*	and
弟。	*ti*	younger brother o
所	*so*	who
不	*pu*	not
應	*ying*	proper

作。	*tso*	act o
而	*êrh*	you
欲	*yü*	want
加	*chia*	inflict
害。	*hai*	injury o
弟	*ti*	younger brother
聞	*wên*	heard
其	*ch'i*	these
言。	*yen*	words o
即	*chi*	now
便	*p'ien*	suitable?
默		
然。	*jan*	o
時	*shi*	then
十	*Ten*	+

		+
奢	*she*	Daśaratha
王。	*wang*	king o
即	*chi*	forthwith
徙	*hsi*	exiled
二	*êrh*	both
子。	*tzu*	children o
遠	*yüan*	distant
置	*chi*	send
深	*shên*	deep
山。	*shan*	mountains o
經	*ching*	to pass
十	*shih*	+
二	*êrh*	twelve
年。	*nen*	years o
乃	*nai*	then
聽	*t'ing*	allowed

還	*hwan*	return
國。	*kuo*	country o
羅	*lo*	+
摩	*mo*	Rāma
兄	*hsiung*	elder brother
弟。	*ti*	younger brother o
即	*chi*	now
奉	*fêng*	received respectfully
父	*fe*	father's
勅。	*ch'i*	imperial command o
心	*hsin*	heart
無	*wu*	not
結	*chieh*	cherish
恨。	*hên*	resentment o
拜	*pai*	reverentially

possess great power, *sen* and *ra*, how can I desire to harm father, mother, younger brother, who should not be harmed?"

Hearing these words the younger brother became silent. Then king "Ten-Luxuries" exiled the two children and sent them far off to deep mountains, allowing them to return to the country after passing twelve years.

Rāma, the elder, together with the younger brother, receiving reverentially father's royal command, did not cherish resentment. Reverentially

辭	*tsz*	took leave
父	*fe*	father
母	*mu*	mother
。	o	
遠	*yüan*	far off
入	*ju*	enter
深	*shên*	deep
山	*shan*	mountain
。	o	
時	*shi*	then
婆	*p'o*	+
羅	*lo*	+
陀	*t'o*	Bharata
。	o	
先	*hsien*	past
在	*tsai*	reside
他	*t'a*	other
國	*kwo*	land
。	o	
尋	*hsün*	search

召	*chao*	call
還	*kwan*	return
國	*kwo*	country
。	o	
以	*i*	in order to
用	*yung*	use
爲	*wei*	make
王	*wang*	king
。	o	
然	*jan*	but
婆	*p'o*	+
羅	*lo*	+
陀	*t'o*	Bharata
。	o	
素	*su*	always
與	*yü*	give
二	*êrh*	two
兄	*hsiung*	elder brothers
。	o	

和	*ho*	peaceful
睦	*mu*	harmonious
恭	*kung*	respectful
順	*shung*	obedient
。	o	
深	*shên*	intimate
存	*ts'un*	remain
敬	*ching*	respectful
讓	*jang*	obedient
。	o	
旣	*chi*	now
還	*hwan*	return
國	*kwo*	country
已	*i*	had
。	o	
父	*fê*	father
王	*wang*	royal
已	*i*	already
崩	*pêng*	passed away
。	o	

方	*fang*	then
知	*chi*	knew
己	*chi*	own
母	*mu*	mother
妄	*wang*	wrongly
與		
廢	*fei*	dethronement
立	*li* .	enthronement
。	o	
遠	*yüan*	far away
擯		
二	*êrh*	two
兄	*hsiung*	elder brothers
。	o	
嫌	*hsien*	hate
所	*so*	who
生	*shêng*	bore (him)
母	*mu*	mother

taking leave of their parents they entered deep mountains far off.

Bharata was then, since some time, in another land. He was searched and asked to return to the country. He was made king. But Bharata was peaceful, intimate, respectful and obedient to his elder brothers. He had great deference for them.

Now he returned to the country. The royal father had already passed away. He knew that his own mother had unlawfully effected dethronement and enthronement, and had turned out the two elder brothers far away. He hated that the deeds of the mother who had given birth to him.

Character	Reading	Gloss
所	*so*	who
爲	*wei*	did
非	*fei*	wrong
理。	*li*	sorrowful
		o
不	*pu*	not
向	*hsiang*	face
拜	*pai*	respect
跪。		
		o
語	*yü*	said
己	*chi*	own
母	*mu*	mother
言。	*yen*	said
		o
母	*mu*	mother
之	*chi*	this
所	*so*	what
爲。	*wei*	doing
		o
何	*ho*	what
期	*ch'i*	intend
勃	*p'o*	suddenly
逆。	*ni*	disobedient, rebellious
		o
便	*p'ien*	then
爲	*wei*	put
燒	*shan*	on fire
滅	*mie*	destroy by fire
我	*wo*	her own
之	*chi*	this
門	*men*	+
戶。	*hu*	family
		o
向	*hsiang*	turned to
大	*tai*	elder
母	*mu*	mother
拜。	*pai*	worshipped
		o
恭	*king*	+
敬	*ching*	respectful
孝	*hsiau*	filially pious
順。	*shun*	obedient
		o
倍	*pei*	revolt
勝	*shêng*	more
於	*yü*	her
常。	*ch'ang*	ever
		o
時	*shi*	then
婆	*p'o*	+
羅	*lo*	+
陀。	*t'o*	Bharata
		o
卽	*chi*	+
將	*chiang*	immediately
軍	*chün*	army
衆。	*chung*	all
		o
至	*chi*	reached
彼	*pi*	that
山	*shan*	mountain
際。	*chi*	border
		o
留	*liu*	leave behind
衆	*chung*	all
在	*tsai*	exist
後。	*hou*	followers
		o
身	*shên*	himself
自	*tsz*	personally
獨	*tu*	alone
往。	*wang*	went
		o
當	*tang*	when

were so ugly. He did not turn to her. He neither knelt nor paid his respects.

He said to his own mother: "What does the mother intend by doing such ugly deeds and putting her own house on fire?" He turned to his elder mother, and worshipped and revered her. He was respectful and filially pious to her, more than ever before.

Then Bharata leading an army went to that mountain. Keeping his men behind, he went alone by himself. When

弟	*ti*	younger brother
來	*lai*	came
時	*shi*	then
。		o
羅	*lo*	+
漫	*man*	Lakṣmaṇa
語	*yü*	said
兄	*hsiung*	elder brother
言	*yen*	words
。		o
先	*hsien*	formerly
恒	*hêng*	always
稱	*ch'êng*	praise
弟	*ti*	younger brother
婆	*p'o*	+
羅	*lo*	+
陀	*t'o*	Bharata
義	*i*	faithfulness
讓	*jang*	deference

恭	*king*	reverence
順	*shun*	obedience
。		o
今	*chin*	+
日	*ji*	today
將	*chiang*	leading
兵	*ping*	army
來	*lai*	come
。		o
欲	*yü*	wish
誅	*chu*	kill
伐	*fa*	smite
我	*wo*	us
之	*chi*	his
兄	*hsiung*	+
弟	*ti*	brothers
。		o
兄	*hsiung*	elder brother

語	*yü*	asked
婆	*p'o*	+
羅	*lo*	+
陀	*t'o*	Bharata
言	*yen*	speak
。		o
弟	*ti*	younger brother
今	*chin*	now
何	*ho*	what for
爲	*wei*	make
將	*chiang*	advance
此	*tsz*	this
軍	*chün*	army
衆	*chung*	all
。		o
弟	*ti*	younger brother
白	*pai*	clarified
兄	*hsiung*	elder brother

言	*yen*	spoke
。		o
恐	*k'ung*	afraid
涉	*shê*	pass through
道	*tau*	+
路	*lu*	on the way
。		o
逢	*fêng*	encounter
於	*yü*	through
賊	*tsei*	robber
難	*nan*	trouble
。		o
故	*ku*	therefore
將	*chiang*	advance
兵	*ping*	soldiers
衆	*chung*	all
。		o
用	*yung*	use
自	*tsz*	my
防	*fang*	protection

the younger brother came, Lakṣmaṇa said to his elder brother: "Formerly you have always praised the younger brother Bharata for his faithfulness, deference, reverence and obedience. Today he has come leading an army. He wishes to kill us, his own brothers."

The elder brother asked Bharata: "What for has the younger brother led these soldiers?" The younger replied: "I was afraid to encounter trouble from robbers while on the way. So I have come with an army. It is for my own defence

Character	Romanization	Gloss
衛。	*wei*	protection o
更	*kêng*	other
無	*wu*	no
餘	*yü*	any
意。	*i*	intention o
願	*yüan*	pray
兄	*hsiung*	elder brother
還	*hai*	return
國。	*kwo*	country
統	*t'ung*	+
理	*li*	take charge
國	*kwo*	country
政。	*chêng*	government o
兄	*hsiung*	elder brother
答	*ta*	replied
弟	*ti*	younger brother
言。	*yen*	speak o
先	*hsien*	already
受	*shou*	received
父	*fe*	father
命。	*ming*	order o
遠	*yüan*	far off
徙	*hsi*	exiled
來	*lai*	come
此。	*tsz*	here o
我	*wo*	I
今	*chin*	now
云	*yün*	say
何。	*ho*	how o
輒	*chê*	suddenly
得	*tê*	attain
還	*hwan*	+
返。	*fan*	return o
若	*jo*	if
專	*chwan*	liberty
輒	*chê*	suddenly
者。	*shi*	
不	*pu*	not
名	*ming*	called
仁	*jên*	virtuous
子	*tzu*	son
孝	*hsiau*	filial piety
親	*ch'in*	refined
之	*chi*	his
義。	*i*	sense o
如	*ju*	thus
是	*shi*	exist, was
慇	*yin*	particular
懃。	*ch'in*	about o
苦	*k'u*	austerities
求	*ch'iu*	sought
不	*pu*	without
已。	*i*	stop o
兄	*hsiung*	elder brother
意	*i*	will
確		
然。	*jan*	right o
執	*chi*	persistent
志	*chi*	aim
彌	*nu*	pervade } ever harder
固。	*ku*	harder } ever harder o

and protection. There is no other intention. I pray the elder brother to return to the country and administer the government."

The elder brother replied: "I have already received father's order, and being exiled far away have come here. How can I return suddenly now? If I take liberty I shall not be called a virtuous son."

Thus his sense of filial piety was very refined. He sought austerities without stop. His will was solid. It was persistent and ever harder.

弟	*ti*	younger brother
知	*chi*	know
兄	*hsiung*	elder brother
意	*i*	idea
終	*chung*	ever
不	*pu*	not
可	*k‘o*	practical
迴。	*hwei*	change, go back
		o
尋	*hsün*	subsequently
卽	*chi*	now
從	*ts‘ung*	carry out
兄。	*hsiung*	elder brother
		o
索	*so*	ask
得	*tê*	to get
革	*kê*	remove
屣。	*hsi*	sandals
		o
惆	*ch‘ou*	distress
悵	*ch‘ang*	disappointment
懊	*au*	anguish
惱。	–	affliction
		o
齎		
還	*hwan*	now
歸	*kwei*	return
國。	*kwo*	country
		o
統	*t‘ung*	+
攝	*shê*	supervised
國	*kwo*	country
政。	*chêng*	administration
		o
常		
置	*chi*	put
革		
屣	*hsi*	sandals
於	*yü*	on
御	*yü*	+
坐	*tso*	throne
上。	*shang*	upon
		o
日	*yüe*	daily
夕	*hsi*	evening
朝	*chau*	morning
拜	*pai*	worshipped
問	*wên*	took
訊	*hsin*	orders
之	*chi*	his
義。	*i*	right
		o
如	*ju*	as if
兄	*hsiung*	elder brother
無	*wu*	not
異。	*i*	different
		o (not different = real)
亦	*yi*	in that case
常	*ch‘ang*	constantly
遣	*ch‘ien*	send
人。	*jên*	men
		o
到	*tan*	arrive
彼	*pi*	that
山	*shan*	mountain
中。	*chung*	middle
		o
數	*shu*	worry
數	*shu*	worry
請	*ch‘ing*	pray
兄。	*hsiung*	elder brothers
		o
然	*jan*	but
其	*ch‘i*	his

The younger brother knew that after all it could not be changed.

Subsequently the younger brother asked for the leather sandals of his elder brother. Getting these he returned with them to the country in distress, disappointment, anguish and affliction.

He supervised administration. He always put the leather sandals on the throne. Daily, evening and morning, he worshipped them and took orders from them, as if from his real elder brother. He constantly sent men to that mountain. He often prayed his brothers to return. But

情	*ch'ing*	affection
至	*chï*	
。	o	
遂	*swei*	+
便	*me*	at last
還	*hwan*	return
國	*kwo*	country
。	o	
既	*chi*	as soon as
至	*chï*	back
國	*kwo*	country
已	*i*	already
。	o	
弟	*ti*	younger brother
還	*hwan*	return
讓	*jang*	conceded
位	*wei*	throne
。	o	
而	*êrh*	you

慇	*yin*	anxious
懃		
屢	*lü*	often
遣	*ch'ien*	sent
信	*hsin*	sincere, polite
召	*chan*	messages
。	o	
又	*yu*	also
知	*chi*	knew
敬	*ching*	respect
屣	*hsi*	sandals
如	*ju*	like
己	*chi*	self
無	*wu*	no
異	*i*	difference
。	o	
感	*kan*	moved
弟	*ti*	younger brother

盡	*chin*	extremely
忠	*chung*	loyal
。	o	
不	*pu*	not
敢	*kan*	dare
違	*wei*	disobey
命	*ming*	command
。	o	
其	*ch'i*	that
後	*hou*	after
漸	*chien*	+
漸	*chien*	gradually
年	*nien*	year
歲	*swei*	by year
已	*i*	came to an end
滿	*man*	completely
。	o	
知	*chi*	know
弟	*ti*	younger brother

二	*êrh*	two
兄	*hsiung*	elder brothers
。	o	
以		
父	*fe*	father
先	*hsien*	formerly
勅	*ch'i*	commanded
十	*shih*	+
二	*êrh*	twelve
年	*nien*	years
還	*hwan*	return
。	o	
年	*nien*	years
限	*hsien*	limit
未	*wei*	not yet
滿	*man*	complete
。	o	
至	*chi*	become
孝	*hsiau*	filial piety

the father had formerly commanded them to return after a term of twelve years, which had not yet come to an end. So they were extremely filially pious and loyal. They never behaved contrary to the father's command.

Gradually the term came to an end. They knew that their younger brother had often sent polite messages to call them back. They also knew that he respected the sandals just as much as the eldest brother. Rāma was moved by his younger brother's tenderness. At last they returned to the country.

As soon as he was back in the country the younger brother returned and conceded the throne to him.

Character	Reading	Gloss
與	*yü*	give
於	*yü*	through
兄。	*hsiung*	elder brother
		o
兄	*hsiung*	elder brother
復	*fu*	again
讓	*yang*	gave [back]
言。	*yen*	said
		o
父	*fe*	father
先	*hsien*	formerly
與	*yü*	gave
弟。	*ti*	younger brother
		o
我	*wo*	I
不	*wu*	not
宜	*i*	proper
取。	*ch'ü*	take
		o
弟	*ti*	younger brother
復	*fou*	again
讓	*yang*	return
言。	*yen*	said
		o
兄	*hsiung*	elder brother
爲	*wei*	make
嫡	*ti*	
長。	*chang*	eldest
		o
負	*fu*	charged with
荷	*ḫo*	grateful
父	*fe*	father
業。	*ye*	work
		o
正	*chêng*	exact
應	*ying*	proper
是	*shï*	belong
兄。	*hsiung*	elder brother
		o
如	*ju*	like
是	*shï*	exist
展	*chan*	develop
轉。	*chwan*	turn round
		o
互	*ku*	+
相	*hsiang*	mutually
推	*yang*	+
讓。	*hsiung*	yield
		o
兄	*hsiung*	elder brother
不	*pu*	not
獲	*hwo*	resist
已。	*i*	–
		o
遂	*swei*	subsequently
還	*hai*	return
爲	*wei*	become
王。	*wang*	king
		o
兄	*hsiung*	elder brother
弟	*ti*	younger brother
敦	*tun*	faithful
穆。	*mu*	respectful
		o
風	*fêng*	influence
化	*hsing*	influence
大	*tai*	great
行。	*hsing*	practice
		o
道	*tau*	morals
之	*chï*	
所	*so*	became
被。	*pei*	universal
		o
黎		
元	*yüan*	head

The elder brother again gave it back and said: "Father formerly gave it to the younger brother. I should not take it." The younger brother returning it once more said: "The brother is the heir as well as the eldest, and is charged with father's work. Properly this pertains to him."

It went on like this, each refusing to accept the kingdom. Ultimately the elder could not resist. On his return he became the king. The brothers, younger and elder, were faithful and tender to each other. It had wholesome educative influence on the people. Morals became universal. The subjects relied upon [the king to

蒙 *mêng* received
賴 *lai* relied upon
。 o
忠 *ching* loyalty
孝 *hsiau* filial piety
所 *so* became
加 *chia* prosperous
。 o
人 *jên* men
思 *sz* pondered
自 *tsz* themselves
勸 *ch'üan* bestirred
奉 *fêng* +
事 *shï* service
孝 *hsiau* filial piety
敬 *ching* reverence
。 o
婆 *p'o* +
羅 *lo* +

陀 *t'o* Bharata
母 *mu* mother
。 o
雖 *swi* even if
造 *tsau* perpetrated
大 *tai* great
惡 *o* wickedness
。 o
都 *tu* at all
無 *wu* no
怨
心 *hsin* mind
。 o
以 *i* on account of
此 *t'sz* this
忠 *chung* loyalty
孝 *hsiau* filial piety
因 *yin* +

緣 *yüan* because of
故 *ku* reason
。 o
風 *fêng* wind
雨 *yü* rain
以 *i*
時 *shi* in time
。 o
五 *wu* five
穀 *ku* cereals
豐 *fêng* abundance
熟 *shu* ripened
。 o
人 *jên* people
無 *wu* no
疾 *chi* disease
疫 *yi* epidemic
。 o
閻 *yen* +

浮 *fu* +
提 *t'i* Jambudvīpa
內 *nei* native
。 o
一 *yi* +
切 *ch'ie* all
人 *jên* men
民 *min* in general
。 o
熾 *chi* numerous
盛 *ch'êng* plenty
豐 *fêng* abundance
滿 *man* complete
。 o
十 *shih* ten
倍 *pei* times
於 *yü* in reference to
常 *ch'ang* ever

set the ethical norm for them]. Loyalty and filial piety prospered. Men pondered and bestirred themselves to service, filial piety and reverence. Though Bharata's mother had perpetrated great wickedness, there was no grudge at all [against her].

On account of this loyalty and fidelity to parents wind and rain came in due season. The five cereals ripened in abundance. People had no disease. All people in Jambudvīpa were thriving and grew richer ten times than before.

JĀTAKA OF AN UNNAMED KING (T 152 no.46)

(四六)		46
昔	*hsi*	once upon a time
者	*chê*	a
菩	*p'u*	+
薩	*sa*	Bodhisattva
爲	*wei*	became
大	*ta*	great
國	*kwo*	country
王	*wang*	king o
常	*ch'ang*	always
以	*i*	because of
四	*sz*	four
等	*têng*	equalities
育	*yü*	
護	*hu*	did
衆	*chung*	masses
生	*shêng*	bore
聲	*shêng*	fame
動	*tung*	spread
遐	*hsia*	far
邇	*êrh*	near
靡		
不	*pu*	not
歎	*t'an*	
懿	*i*	admire o
舅	*chiu*	maternal uncle
亦	*i*	then
爲	*wei*	become
王	*wang*	king
處	*ch'u*	dwelt
在	*tsai*	in
異	*i*	different
國	*kwo*	country o
性	*hsing*	character
貪	*t'an*	greedy
無	*wu*	+
恥	*ch'i*	shameless o
以	*i*	because of
兇	*hsiung*	violence
爲	*wei*	became
健	*chien*	strong o
開	*k'ai*	
士	*shï*	+
林	*lin*	sages
歎	*t'an*	lamented o
菩	*p'u*	+
薩	*sa*	Bodhisattva
懷	*hwai*	cherished
二	*êrh*	two
儀	*i*	laws
之	*chï*	of
仁	*jên*	kindness
惠	*hwei*	generosity o
虛	*hsü*	+
誣	*wu*	–
謗	*pang*	falsehood
訕	*shan*	slandering
爲	*wei*	+
造	*tsau*	found
訧	*yu*	fault
端	*twan*	at last o
興	*hsing*	raised
兵	*pung*	army
欲	*yü*	with the intention of

Once upon a time the Bodhisattva became a great king. He always exercised good influence on sentient beings (*sattvas*) and protected them with four equalities (?). His fame spread far and wide. There was no one who did not admire the splendid administration.

His mother's brother had also become king. He lived in a different country. His character was greedy and shameless. He became strong through wickedness. Sages lamented. The Bodhisattva cherished the two laws of sympathy and generosity, while his uncle practised falsehood and slandering, and found fault with the righteous. He raised an army with the intention of

Character	Romanization	Gloss
奪	*to*	usurping
菩	*p'u*	+
薩	*sa*	Bodhisattva
國	*kwo*	kingdom
。		o
菩	*p'u*	+
薩	*sa*	Bodhisattva
群	*ch'ün*	council
僚	*liau*	officers
僉	*ch'ien*	all
曰	*yüe*	declared
。		o
寧	*ning*	better
爲	*wei*	be
天	*t'ien*	divine
仁	*ju*	sages
賤	*chien*	despised
。		o
不	*pu*	not

Character	Romanization	Gloss
爲	*wei*	be
豺	*ch'ai*	+
狼	*lang*	wolf
貴	*kwei*	officers
也	*ye*	
。		o
民	*min*	people
曰	*yüe*	declared
。		o
寧	*ning*	preferable
爲	*wei*	+
有	*yu*	be
道	*taü*	way
之	*chï*	of
畜	*ch'u*	animals
。		o
不	*pu*	not

Character	Romanization	Gloss
爲	*wei*	be
無	*wu*	without
道	*tau*	morals
民	*min*	people
矣	*i*	at last
。		o
料	*liau*	counted
選	*hsüan*	selected
武	*wu*	+
士	*shï*	soldiers
陳	*ch'ên*	arranged
軍	*chün*	army
振		
旅	*lü*	array
。		o
國	*kwo*	kingdom's
王	*wang*	king

Character	Romanization	Gloss
登	*tâng*	mounted
臺	*t'ai*	lookout
觀	*kwan*	observed
軍	*chün*	army
情	*ch'ing*	situation
。		o
猥	*wei*	profusely
流	*liu*	shed
淚	*lei*	tears
涕	*t'i*	+
泣	*ch'i*	wept
。		o
交	*chiau*	cross
頸	*ching*	neck
曰	*yüe*	announced
。		o
以	*i*	because of
吾	*wu*	me

usurping the Bodhisattva's kingdom.

The officers of the Bodhisattva held a council and declared: "We would rather be despised by divine sages than be honoured by jackals and wolves." The people declared: "It is indeed preferable to be animals with morals than to be men without morals." They counted and selected the soldiers, placed the army in rows and put them in array. The king mounted on a look-out and observed the situation of the army. He shed tears profusely and wept. Crossing his neck with others [in embrace] he announced: "Because of me,

一	*yi*	one
躬	*kung*	person
毀	*kwei*	destroy
兆	*chau*	innumerable
民	*min*	people
之	*chï*	of
命	*ming*	life
。		o
國	*kwo*	country
亡	*wang*	ruined
難	*nan*	difficult
復	*fu*	recover
。		o
人	*jên*	human
身	*shên*	body
難	*nan*	difficult
獲	*hwo*	acquire
。		o
吾	*wu*	I
之	*chï*	–
遁	*tun*	+
邁	*mai*	will go away
。		o
國	*kwo*	country
境	*ch'ing*	condition
咸	*hsien*	entirely
康	*k'ang*	safe
。		o
將	*chiang*	would be
誰	*shui*	whose
有	*yu*	be
患	*hwan*	trouble
乎	*hu*	interrogative particle
。		o
王	*wang*	king
與	*yü*	and
元	*yüan*	+
后	*hou*	queen
俱	*chü*	whole
委	*wei*	left
國	*kwo*	kingdom
亡	*wang*	–
。		o
舅	*chiu*	maternal uncle
入	*ju*	entered
處	*ch'u*	occupied
國	*kwo*	kingdom
。		o
以	*i*	out of
貪	*t'an*	greed
殘	*ts'au*	mercilessly
爲	*wei*	make
政	*chêng*	administration
。		o
戮	*liu*	killed
忠	*chung*	loyal
貞	*chêng*	righteous
。		o
進	*chin*	promoted
佞	*ning*	flatterers
蠱	*ku*	clever
。		o
政	*chêng*	reign
苛	*k'o*	cruel
民	*min*	people
困	*k'wên*	suffered
。		o
怨	*yüan*	resented
泣	*ch'i*	wept
相	*hsiang*	ministers(?)

one person, I destroy the lives of innumerable men. It the country is ruined, it will recover with difficulty. Moreover the human body is difficult to acquire. If I go away the entire country will be saved. Whose would be the trouble then?"

Entrusting the country [to his ministers] the king left his kingdom with the queen. [Soon after] his uncle entered and occupied the land. He administered greedily and mercilessly. He murdered the loyal and the righteous, and promoted clever flatterers. His reign was cruel. The people suffered, resented and wept. The ministers and

屬。	*chu*	officers(?) o
思	*sz*	reminded
詠	*yung*	sang songs
舊	*chiu*	old
君	*chün*	sovereign
猶	*yu*	as
孝	*hsiau*	filially pious
子	*tsz*	child
之	*chi*	
存	*ts'un*	thinks
慈		loving
親	*ch'in*	parents
也。	*ye*	still
王	*wang*	king
與	*yü*	and

元	*yüan*	first
妃	*fei*	queen
處	*ch'u*	dwelt
于	*yü*	in
山	*shan*	mountainous
林。	*lin*	forest o
海	*hai*	sea
有	*yu*	was
邪	*hsie*	wicked
龍。	*lung*	dragon o
好	*hau*	loved
妃	*fei*	queen's
光	*kwang*	shining
顏。	*yen*	face o
化	*hwa*	transformed

爲	*wei*	made
梵	*fan*	brāhmaṇa
志。	*chi*	sage o
訛	*o*	deceive
叉	*ch'a*	+
手	*shou*	crossed arms
箕	*chi*	stretched out
坐	*tso*	sat
垂	*ch'wei*	lowered
首	*shou*	head
靖	*ching*	quietened
思。	*sz*	mind o
有	*yu*	appeared
似	*shï*	like
道	*tau*	+

士	*shï*	devotee
惟	*wei*	engrossed
禪。	*ch'an*	dhyāna o
定	*ting*	fix
時	*shï*	time (when)
王	*wang*	king
覩	*tu*	saw
欣。	*hsin*	delighted o
然	*jan*	every
日	*jï*	day
採	*ts'ai*	picked
果	*kwo*	fruits
供	*kung*	+
養。	*yang*	offered o
龍	*lung*	nāga

officers were reminded of their old king. They sang songs about him, just as a filially pious child thinks of kind parents.

The king dwelt in a mountainous forest. There was a wicked Nāga in the sea. He loved the queen's shining face. He transformed himself into a ṛṣi. Feigning [as a ṛṣi], he crossed his arms, sat down with legs stretched out, lowered his head and quietened his mind. He looked like a devotee engrossed in dhyāna. The king saw him and was delighted. Everyday he picked fruits and offered [them to him].

The Nāga

伺 *sz* awaited
王 *wang* king
行。 *hsing* going out o
盜 *tau* stole
挾 *hsia* clasped under his arm
妃 *fei* queen
去。 *ch'ü* go away o
將 *chiang* on way
還 *hwan* back
海 *hai* sea
居。 *chü* residence o
路 *lu* way
由 *yu* passed through
兩 *liang* two

山 *shan* hills
夾 *chia* enclose
道 *tau* road
之 *chï* this
徑。 *ching* narrow passage o
山 *shan* hill
有 *yu* was
巨 *chü* huge
鳥。 *niau* bird o
張 *chang* stretching
翼 *yi* wings
塞 *sai* blocked
徑。 *ching* road o
與 *yü* gave
龍 *lung* nāga

一 *yi* a
戰 *chan* fight
焉。 *yen* – o
龍 *lung* nāga
爲 *wei* emitted
震 *chên* shocking
電 *tien* lightning
擊 *chi* beat
鳥 *niau* bird
墮 *to* broke
其 *ch'i* his
右 *yu* right
翼。 *yi* wing o
遂 *swei* ultimately
獲 *hwo* could

還 *hwan* return
海。 *hai* sea o
王 *wang* king
採 *ts'ai* picked
果 *kwo* fruits
還。 *hwan* returned o
不 *pu* not
見 *chien* see
其 *ch'i* his
妃。 *fei* queen o
悵 *ch'ang* distressed
然 *jau* –
而 *êrh* thus
曰。 *yüe* said o

awaited the going out of the king. He stole the queen and taking her under his arm was gone off. He was on his way back to his residence in the sea. The way passed through a narrow passage where two hills enclosed the road in between. On the hill was a huge bird. Stretching his wings he blockaded the road. He gave a fight to the Nāga. The Nāga emitted tremulous lightning, beat the bird and broke his right wing. Ultimately he could get back to the sea.

Having picked the fruits the king returned. He did not see his queen. He was distressed. He said:

吾	*wu*	my
宿	*su*	old
行	*hsing*	deeds
違。	*wei*	contrary o
殃	*yang*	misfortune
咎	*chiu*	calamities
隣	*lin*	near
臻	*chên*	reach
乎。	*hu*	particle of surprise o
乃	*nai*	so
執		
弓	*kung*	bow
持	*ch'i*	took
矢。	*shï*	arrow o
經	*ching*	+
歷	*li*	passed through

諸	*chu*	all
山	*shan*	mountains
尋	*hsing*	+
求	*ch'in*	in search of
元	*yüan*	principal
妃。	*fei*	queen o
覩	*tu*	saw
有	*yu*	–
滎	*ying*	stream
流	*liu*	pure o
尋	*hsing*	searched
極	*chi*	very
其	*ch'i*	its
原。	*yüan*	source o

見	*chien*	saw
巨	*chü*	big
獮	*mi*	+
猴	*hou*	monkey
而	*êrh*	like
致	*chï*	bring about
哀	*ai*	grief
慟。	*t'ung*	sorrow o
王	*wang*	king
愴	*ch'wang*	sad
然	*jan*	
曰。	*yüe*	said o
爾	*êrh*	you
復	*fu*	also
何	*ho*	what
哀	*ai*	sorry

乎。	*hu*	particle of surprise o
獮	*mi*	+
猴	*hou*	monkey
曰。	*yüe*	said o
吾	*wu*	I
與	*yü*	side by side with
舅	*chiu*	maternal uncle
氏	*chï*	
併	*ping*	+
肩	*chien*	together with
爲	*wei*	have been
王。	*wang*	king o
舅	*chiu*	maternal uncle
以	*i*	by
勢	*shï*	force

"My deeds of ancient times prove contrary to my expectations. Calamities are near me and they are coming in large numbers. So he took a bow and arrows, and passed through mountains in search of his queen.

He saw a pure stream. He searched and reached its source. There he saw a big monkey in grief and sorrow. Sadly the king said: "For what are you also sorry?" The monkey said: "I have been a king side by side with my uncle. The uncle forcibly

强 *ch'iang* by force
奪 *to* snatched
吾 *wu* my
眾 *chung* followers
矣。 *i* particle denoting finality
o
嗟 *chie* +
乎 *hu* alas!
無 *wu* not
訴。 *su* complain
o
子 *tsz* you
今 *chin* now
何 *ho* what
緣 *yüan* connection
翔 *hsiang* soared
茲 *tsz* here

山 *shan* mountain
岨 *chü* steep
乎。 *hu* particle expressing surprise
o
菩 *p'u* +
薩 *sa* Bodhisattva
答 *ta* replied
曰。 *yüe* said
o
吾 *wu* my
與 *yü* same
爾 *êrh* your
其 *ch'i* this
憂 *yu* grief
齊
矣。 *i* particle denoting finality
o
吾 *wu* I
又 *yu* also

亡 *wang* lost
妃。 *fei* queen
o
未 *wei* not
知 *chï* know
所 *so* where
之。 *chï* she
o
猴 *hou* monkey
曰。 *yüe* said
o
子 *tsz* you
助 *chu* help
吾 *wu* me
戰 *chan* fight
復 *fu* get back
吾 *wu* my
士 *shï* +

眾。 *chung* soldiers
o
爲 *wei* shall
子 *tsz* you
尋 *hsün* search
之。 *chï* her
o
終 *chung* +
必 *pi* surely
獲 *hwo* found out
矣。 *i* particle denoting finality
o
王 *wang* king
然 *yü* accepted
之 *chï* these
曰 *yüe* gave
可。 *k'o* consent
o
明 *ming* tomorrow
日 *jï* day

deprived me of my followers. Alas! I have no one to complain to. In what connection have you now soared high to this steep mountain?" The Bodhisattva replied: "Indeed my grief is the same as yours. I have lost my queen. I do not know where she is gone." The monkey said: "If you help me in my fight and get back my soldiers, we shall search her for you. She will be surely found out." The king accepted the terms and gave his assent.

The following day

猴 *hou* monkey
與 *yü* gave
舅 *chiu* maternal uncle
戰 *chan* fight
。 o
王 *wang* king
乃 *nai* now
彎 *wan* bent
弓 *kung* bow

擩 *ju* took out
矢 *shï* arrows
。 o
股 *ku* legs
肱 *kung* arms
勢 *shï* prowess
張 *chang* great
。 o
舅 *chiu* materal uncle
遙 *yau* far off

悚 *sung* shuddered
懼 *chü* (with) fear
。 o

播 *po* know
徊 *hwei* pace to and fro
迸 *pêng* +
馳 *ch'ï* ran away
。 o
猴 *hou* monkey
王 *wang* king
衆 *chung* followers
反 *fan* returned
。 o
遂 *swei* and then
命 *ming* command
衆 *chung* followers
曰 *yüe* spoke
。 o
人 *jên* human
王 *wang* king

元 *yüan* great
妃 *fei* queen
。 o
迷 *mi* lost
在 *tsai* in
斯 *sz* this
山 *shan* mountain
。 o
爾 *êrh* you
等 *têng* sign of plural
布 *pu* arrange
索 *so* search
。 o
猴 *hou* monkey
衆 *chung* company
各 *ko* everyone
行 *hsing* set out
。 o
見 *chien* saw
鳥 *niau* bird

病 *ping* suffering
翼 *yi* wing
。 o
鳥 *niau* bird
曰 *yüe* spoke
。 o
爾 *êrh* you
等 *têng* sign of plural
奚 *hsi* what
求 *ch'iu* search
乎 *hu* interrogative particle
。 o
曰 *yüe* replied
人 *jên* human
王 *wang* king
亡 *wang* lost
其 *ch'i* his
正 *chêng* real
妃 *fei* queen
。 o

the monkey fought with his uncle. The king bent the bow and took out arrows. The prowess of his legs and arms was very great. Though far off the uncle shuddered with horror. He was mightily afraid. He wandered about [a while] and ran away.

The followers of the monkey king returned. The king gave them the command: "The queen of the human king has been lost in this mountain. You must search widely." One by one the monkeys set out. They saw a bird, who was suffering in his wing. The bird asked them why they were searching. They replied: "A human king has lost his queen.

吾 *wu* +
等 *têng* we
尋 *hsün* searching
之。 *chï* her o
鳥 *niau* bird
曰。 *yüe* said o
龍 *lung* nāga
盜 *tau* stolen
之 *chï* her
矣。 *i* particle denoting finality o
吾 *wu* my
勢 *shï* power
無 *wu* not
如。 *ju* rival o
今 *chin* now
在 *tsai* he

海 *hai* sea
中 *chung* in
大 *tai* great
洲 *chou* island
之 *chï* this
上。 *shang* above o
言 *yen* said
畢 *pi* finished
鳥 *niau* bird
絕。 *chüe* passed away o
猴 *hou* monkey
王 *wang* king
率
衆。 *chung* army o
由 *yu* from
徑 *ching* narrow way

臨 *lin* looked down
海。 *hai* sea o
憂 *yu* sorry
無 *wu* not
以 *i* means
渡。 *tu* cross over o
天 *t'ien* deva
帝 *ti* +
釋 *shï* Indra
即 *chi* now
化 *hwa* transformed
爲 *wei* make
獼 *mi* +
猴。 *hou* monkey o
身 *shên* body

病 *ping* disease
疥 *chie* itching
[illegible]。 o
來 *lai* come
進 *chin* advanced
曰。 *yüe* said o
今 *chin* now
士 *shï* soldiers
衆 *chung* many
之 *chï* as
多。 *to* many o
其 *ch'i* emphatic particle
踰 *yü* grains
海 *hai* sea
沙。 *sha* sand o

We are searching for her." The bird said: "It is a Nāga, who has stolen her away. My power could not rival his. He is now on a big island in the sea." Having spoken thus, the bird passed away.

The monkey king led a big army and looked down the sea from the narrow road. [And looking down he said:] "I am sorry that there is no means to cross over." So Śakra, *devānām indraḥ*, transformed himself into a monkey, itching his body. He advanced and said: "Now there are as many soldiers as grains of sand in the sea.

累沓。龍作毒霧。猴衆都病無不仆地。二

爲監衆從其謀。負石功成。衆得濟度。圍洲

可 *k'o* can
以 *i* so
爲 *wei* make
高 *kau* high
山。 *shan* mountain o
何 *ho* what
但 *tan* only
通 *t'ung* reach
洲 *chou* island
而 *êrh* you
已。 *i* sure o
猴 *hou* monkey
王 *wang* king
卽 *chi* so
封 *fêng* made feudatory chief
之 *chï* him

何 *hò* why
憂 *yu* diffident
不 *pu* not
達 *ta* reach
於 *yü* on
彼 *pi* that
洲 *chou* island
乎。 *hu* interrogative particle o
今 *chin* now
各 *ko* every
復 *fu*
負 *fu* carry
石 *shï* stone
杜 *tu* fill up
海。 *hai* sea o

Why are you diffident that you cannot reach that island? Now let each soldier carry one stone and fill up the sea. A high mountain will be made. How [do you think]? You are sure to reach the island."

So the monkey king made him a feudatory chief

[The following pages have been lost during the partition of India in 1947]

४१. कश्मीरी और संस्कृत

This list was compiled by Prof. RaghuVira from *A Dictionary of the Kāshmīrī Language* by Sir George A. Grierson, Calcutta, Asiatic Society of Bengal, 1932. A substantial part of the card index was lost during the partition of India in 1947. We reproduce below the available entries, with references to the pages.

अंशक अश्यूँकु् 49
अकांक्षित अकोँछ्रु, अकाँछ्रू 19
अकाल अकाल्, अकोलु 21
अकाल पुष्प अकालि पोश् 21
अकाल मरण अकालि मरुन् 21
अकुलीन अक्वल्युनु 21
अक्षर अछुर् 9
अक्षर प्रतिअक्षर अछर–पत्–अछर literatim 9
अक्षर बुभुक्षित अछरब्वछु 9
अक्षि–तिमिर अछि–त्यम्बर् cataract 8
अक्षि–प्रान्त अछि प्रान्थ् 8
अखनित अखनु् 20
अगस्त्यपुष्प अगस्त्य–पोश् 17
अगुण ओग्वन् 17
अगुरु अगुर् 17
अग्नि अंगुन् 16
अग्निकुण्ड अग्न–क्वण्ड् 16
अंकन आँखुन् to make a mark 1243
अंगभोज अंगबूज़् tonic 33
अंगदोष अंगदूष् 33
अंगन आँगुन् 16
अंगदृढ अंगदरु 33
अंगराग अंगराग् cosmetic 33
अंग–वलय अंग वोलु earring 33
अंगहीन अंगह्यूनु 33
अंगीकार आँचू–कार् 1245, आँचिकार् promise 9
अंगुल अंगल् 33
अचुम्बन अच्वम्बु 70
अचेतस् अच्यतु 70
अछल अछ़लु without deceit 69
अछिन्न अछ्यन्नु 70
अञ्जलि अञ्ज़ल् 36
अतसी–कोश अलिशि कशु husk of linseed 25
अतक्षित अतछु् 53
अताडित अतोडु 53
अतुलित अतूलु 67
अदृष्ट अड्यूठु 16
अद्य अजि, अज़ 18
अधा (Vedic) अद 12
अधैर्य अदोरु 15
अध्रुव अदरु 15
अनन्त अनथ्, अनन्थ् 35
अनशन अनाशुन् 35
अनुच्छिष्ट अछ़्यटु् 70
अनुष्ण अवुषनु cooled 72
अन्त आन्थ् 35
अन्त–अन्त अन्दुकु अन्द् end of all 31
अन्त अन्दुन् to end 32
अन्तिम अन्दुकु्, अन्धुमु 31, 33
अन्त्येष्टि अन्च्रेठ् 36

अन्त्र अन्दर् 32
अन्नपूर्णा अनपूरू 35
अन्नमुष्टि अन्म्वठ् 29
अपक्व अपकु 38
अपर व्वपर् 1132
अपरपक्ष ओर्–पखु step relatives 42
अपहास अपहोस् 38
अपुत्र अप्वथ्र् 40
अपृष्ट अप्युछु 39
अप्रकटत्व अप्रख्च्यर् 39
अप्रिय अप्रयु disaffection 39
अबुद्ध अब्वदु 6
अभञ्ज अबन्ज़रु not divided 6
अभाजन अबाजुन् worthless fellow 7
अ–भासन अ–बासुन् invisibility 7
अभिन्नता अब्यज़र् identity 6
अभेद अबीद् 6
अभोग अबूगुन् 6
अभ्र अबुर् 6
अभ्रघटा अबुरगट 7
अभ्रछाया अबुरछाय् 7
अभ्रजाल अबुरज़ाल् 7
अभ्रतल अबरस् तल् under a cloud 7
अभ्रमाला अबुरमाल् 7
अमन्त्रित अमूँत्रु not charmed 29
अमावस्या मावस् 612
अमूल्य अम्वलु 28
अमृतधारा आँत–दार 53
अयुत अय्वथ् 73
अरुचि अरुचु, अरुछ् 45
अरोपित अरुवु not transplanted 45
अर्चा आरिछ़ 45
अर्जन अर्ज़थ्, अर्जुन् 46

अर्धउष्ण अड्–वुषनु 12
अर्धतापित अड–तोवु 12
अर्धदग्ध अड–ददु 10
अर्धमूल्य अड–म्वल् half price 10
अर्धरात्रि अर्द–राथ् 43
अर्धशुष्क अड–ह्वखु 11
अर्धश्वेत अड–छतु half white 10
अर्धाम अड–ओमु 10
अलक्त अलुतु lac-dye 25
अलिखित अल्यूखु 26
अवगुण अवग्वन्, ओग्वन् 71
अवतार वोतार् 1167, औतार्, ओतार् 68
अवधि अवद् 71
अवमान वोमान् 1119, ओमान् 28
अविदित अव्यदु 72
अविधि अव्यद् 71
अवीक्षण अवुछु 71
अशीतल अशहलु 48
अशुद्धत्व अश्वज़र् 49
अशौच हौंछ् 360
अश्रुघटा अशिगह 47
अश्रुधारा अशिदार 47
अष्टकोण ऐठ्कूनु 66
अष्टजङ्घा ऐठ्ज़ंगु 66
अष्टभाग ऐठ्बोगु 90
अष्टवर्ध ऐठ्वुहुरु 66
अष्टशत ऐठ्शतु 66
असमता असम्यर् 50
असाधित असोदु 47
असार असोरु 51
असिक्त असगु 47
असिद्धि अस्यद् 47
असीवित असुवु not sewn 52

अस्वादु असादुलु् 47
अहित अन्ह्यतु 34, अह्यतु् 18
अहितत्व अन्ह्यचर् 34
आख्यान आखज़ू a story 20
आतपशुष्क ताप–ह्लखु् 1015
आदि आदन् a first-born child 14
आदि आद्यख् 1243
आदित्यवार आथ्वार् 67
आपण वान् 1120
आम ओमु raw 27
आमता आम्यर् rawness 28
आमदुग्ध ओमुद्वद् 27
आयु आय् 73
आरामिक आरम् a gardener 43
आरामिवाटिका आरम् वारू 43
आर्त ओर्तु distressed 45
आर्द्र अदुरु, अदुरु् 15
आर्द्रता अदर्यर् 15
आर्द्रीभवन अदरून् 15
आवर्जक वर्जुख् housewife, housekeeper 1145
आशा धारण आश्दारज़ू 47
आशारहित आशिरस्तु् 47
आशीर्वाद आही–वाद् 17
आश्चर्य आछर् 9
आश्चर्य गछ् अश्च़रस् गछुन्
आश्रय आसर 51
आश्रयण आश्रुन् 49
आश्रयण आश्रावुन् 49
आश्विन आशिद् 48
आस् आसुन् sit 50
आस्य आस्, आसू 46
आस्यकथा आसकथ् a word in the mouth 47
आस्यधारण आस्दारुन् to open the mouth 246
आहार आहारुन् to eat 1243
आहुति अह्लथ् 1243
इच्छा॰ यछ् or इछ् बरज़ू to show great love, respect 1210
इच्छा॰ यछ़िकार् an affectionate act (labour of love) 1210
इच्छावान् इछ़वुनु, यछ़वुनु 1211
ईदृश इथु 1209
ईर्ष्या रश् 843
इहलोक इहलूख् *1191*
उग्र व्यग्र् 1102
उच्च व्यच्च् 1171
उच्चार व्यच्चार्, व्यश्चार् 1172
उच्चारण व्यच्चरुन् 1172
उच्छ्वास व्यश्वास् 1148
उज्ज्वल व्यज़लु, व्यज़ुलु 1179
उत्तम व्यत्तम्, व्यतम् 1165, व्यत्तमु 1168
उत्तर व्यतुरु् north 1167
उत्तर व्यत्तर् answer 1168
उत्तरकर्णे व्यतरि–कनि on the left 1167
उत्तरकोण व्यत्तुरुकुन् 1167
उत्तिष्ठन् व्यथवुनु 1163
उत्तुल व्यतुलु elevated 1164
उत्तोलन व्यतलुन् 1165
उत्थान व्यथुन् 1160
उत्पत्ति व्यपद् 1130, व्यत्पथ् 1167, व्यत्पत्ति creation 1167
उत्पादन व्यपदावुन् 1130
उत्+मुख व्यतमुखि् upside down 1165
उद्यत व्यद्यतु 1101
उद्योग व्यद्यूग् 1100
उन्नत व्यनतुन्, व्यन्नतुन् 1126
उन्नतता व्यनच़ार् 1126

उपकार व्पकार् 1131
उपरि वुपर् 1132
उपल पल् 729
उपाय पाय् 812, व्पाय् 1133
उपायरहित पाय–रस्तु 812
उपायसहित पाय–सस्तु 812
उलूखल व्वखलु a large mortar 1109
उल्लंघन व्वलंगिथ् गछुन् to become dissociated 1115
उल्लंघन व्वलंगुन् 1115, व्वलंगावुन् 1115
उल्लसन व्वलसनस् यिनु to be encouraged 1116
उल्लसन व्वलसुन् put on fine apparel 1116
उल्लसित व्वलसू–मचू finely dressed 1116, व्वलसु–मतु 1116
उष्ट्रभार वूँटबार् 1159
उष्ण वुशुनु, वुश्युनु 1147
उष्णीकरण वुशनावुन् 1148
ऊष्मा ऊहू heat 1104
ऋतु ऋथ् 849, ऋतु, र्यतु 856
एकनन्दन अकनन्दुन् an only son
एकरसवर्षी, एकवर्षीय अकुरसु, अकुर–वरिशु a one year old female 19
ओज वूज़् 1179
ओज वूज़वान् radiant 1181
औषध अशुद्, ओशद् 48
औषध–गुटिका अशद् ग्वलखू collyrium ball 48
औषधापण अशद्वान् a medicine shop 48
कंस खोसु 417
कठोर कुडुरु 386
कण्टकतरु कंडु–थरू 455
कण्ठ काँठ् 488
कथावार्ता कथबात
कमलनेत्र नित्रकमल् 662
करण्ड करॖण्डु a basket 822
करण्ड क्रंड a large covered basket 474
कर्णकथा कनिकथ 448
कर्ण्य अक्षर कनि–अछर् 448
कलिङ्ग क्वलुंगु 440
कष् कह् to rub gold on touchstone 387
कांक्षण काँछुन् 383
काठिन्य कठिञार् 490
कामधेनु कामदीन् 443
काश गाशुलु twilight 309
किंकर कैंकुरु 432
कुकथा क्वकथ् ill word 432
कुकाले वर्षा क्वकालि वर्शुन् 431
कुक्कुट क्वकरु 432
कुक्कुटपोत क्वकर्–पुतु a chicken 432
कुंकुम क्वंग् 456
कुक्षि कुछ् 383
कुजात क्वज़ाथ् 1214
कुंजी कुन्ज़्, कुन्ज़ू, कून्ज़ू 460
कुपथ क्ववथ् 496
कुब्ज क्वबु 381
कुब्जता क्वब्यर् 382
कुब्जीभवन क्वबुन् 382
कुभाजन क्वबाजुन् 383
कुलं मूल्यं च क्वल्–म्वल् 436
कुलाल क्राल् a potter 822
कुल्या क्वल् a stream 437
कुसुम्भ कोसम् 482
कृकलाट कैंकलटू a lizard 431
कृति क्रथ् 476
कृते कितु, क्युतु for 501
कृमि क्यमु silk worm 790
कृष्ण(क्षीण)पक्ष खीन–पछ् 428
केश कीश् 480, किट्, कीह् 390
को जानाति कोज़न 503
कोटि कूठ् 489

कोण कून् 453
कोपविधान कुपुन् 463
कोमल कुमलुन् to become soft 445
कोमलहस्त अथ्–कुमलु् 59
कोमलीकरण कुमलावुन् to make soft 445
क्रोध क्रूद् 468
क्रोधावेश क्रूदावेठ् 469
क्रोश क्रुह् 469
क्रोशखण्ड क्रुह्खंड् 403
क्षति छथ्, छ्यति 166
क्षप् छपथ् to throw away 164
क्षालन छलुन् 161
क्षीण ख्यूनु, खीनु 428
क्षीणता खीज़र् 405, छ्वज़र् 163, खीनचार् 404
क्षीर छिर् 164
क्षुधा क्ष्वद् 480, ख्व्वदा 426, छ्वद् 158
क्षेपण छपनावुन्, छाँपुनु, छाँपुलु, छापुन्, छ्पुन् 164
क्षोभ क्षूब् 480
खरकर्ण खर्कन् 407
गछ गछुन् 313
गणिका गाज़ू 293
गणितपत्र गन्यथ् वत्र् 1167, गन्यथ्–वतुरु् 293
गति गथ् 311
गन्ध गांद् 289
गन्धक गन्दुख् 290
गर्जन ग्रज़्, ग्रज़ुन्, ग्रज़ुग्रज़ुन् 306
गर्भिणी गर्ब्यज़ू 300, ग्वबि–बारि 274
गुण गोन् bow-string 288
गुण ग्वन् 288
गुणगान गुन्ग्यवुन् 288
गुणन गोनुन् to multiply, to repeat 292
गुणबल गोन्बल् 288
गुप्त ग्वप्थ् 295
गुरुता गर्यर् 304
गुरु–मन्त्र ग्वर्–मूँथ्र् 297
गुरुमुख ग्वर्–म्वख् 297
गुह्य गूज़ि, गूज़ू 281
गृध्र ग्रद् 300
गृह गेह्, गिह् 1247
गृहिणी गरिज़् 304, ग्रहज़ू 301
गोणी गुन 288
गोत्र गुथ्र् 1247
गोदाम गुदोमु cow's tethering rope 278
गोपन गुपुन् 294
गोमूत्र ग्रिमिथ् 303
गोष्ठ गुठ् 312
गोष्ठ–श्वन् गुठहूनु् 312
गोस्वामीतण्डुल ग्वसाज़ुलवमळू 309
ग्रामीण गामी 287
ग्रास ग्रासुन् swallow 1247
घन गन् solid 287, गनु् 288
घर्षित गशल् 309
घासरज्जू गासरज़् 307
घृणा ग्रना, ग्रान 303
घोटक–ईर्ष्या गुरिरश् the mutual hatred in the horses arisen at seeing each other 299
चटका चरू् a hen sparrow 1081
चतुःखण्ड च्वखाँठ् 1068
चतुर्मुख च्वम्वखु् 1072
चतुर्वार्षिक चुवहुरु्, च्ववहरु् 1090
चतुष्कालिक च्वकोलु् 1069
चतुष्कोण च्वकूँजल् 1069
चतुष्पुर चुपूरु् four-storeyed 1078
चर्म च़म् 1072
चर्मल च़मल् having a skin 1072
चार च़ार् a motion 1079
चार च़र् a spy 1078
चिह्न च्यहन् 1059 ?

चिर चे़रुकु़ of the later part of the day 1079
चिर चे़र् 1079
चीरि् late in the day 1079
चुक्र छ्वकु sour 1066
छिन्न छ्यनु, छ्यञू 1059
जङ्घातले ज़गितलि् to show mercy to a conquered foe and thus deposit him under legs 1226
जन ज़नु a man 1225
जन ज़न् 1224
जननी ज़नञू 1229
जातु ज़ाथ् at all (न जातु 'never') 1234
जामाता ज़ामतुरु़ 1224
जिह्वा ज़्यव् 1235
जिह्वा–पुराण ज़्यव–प्वरान् telling a long verbose story 1235
जीवित ज़ीवुथ् 1238
जृम्भण ज़ामन् a yawn 1223
ज्ञानरहित ज़ाञू–रस्तु 1225
ज्ञानेश्वर ग्यानिश्वर् 270
ज्येष्ठ ज़िठु 1240
ज्येष्ठ ज़्यूठु lengthy, tall 1240
ज्येष्ठता ज़िछ्यर् 1216
ज्योत्स्ना ज़ूनु, ज़ूनू 1225
ज्योति ज़ूति्, जोथ्, ज़ूथ् 378
ज्योतिषि ज़ूतिश्, ज़्यूतिश् 379
ज्वर ज़र् 1230
ज़र्लद् feverish 1232
डाकिनी डागिन् 196
डिम्ब डम्ब् womb 217
तक्षण तछिनु wood-shavings 964
तक्षण तछुन् to shave 963
तडाग त्राग् 1021
तत्त्व त्वथ् 1042
तथैव तिथय् 1042
तदेव तदय् then only 964
तनु तनु thin 1008
तनुन् to be thin 1011
तनुता तञर् thinness 1013
तनूकरण तञ्रन्, तञ्रुन् to make thin 1013
तप्त ततु very hot 1039
तमः तम् 1004
तमः तमञार् blackness 1007
तस्कर तसकर् a thief 1037
ताड् ताडुन् to reproof in anger 964
ताम्र त्राम् 1026
तारण तारुन् 1027
तालुजाल ताल्–ज़ाल् crafty language ('the palate net') 997
तुंग त्वंग्, त्वंगु, थ्वंगु peak of a mountain 1010
तुरग तुरगु a horse 1021
तुष त्वह्, तोह्, तुह् husk 969
तूलालय तलायि्, त्वलायि् quilt 1004
तृण द्रिन 246
तृष्णा त्रेष्, त्रेश् 1030, तृश्ना, तृष्णा, त्र्यश्ना 1031
तोषण तोशनावुन् to cause to be pleased 1037
तोषण तोषुन् 1037
त्यज् त्यजुन् 1052
त्रिक त्रख् a triad 1023
त्रिक त्रिच a group of three 1021
त्रिगुण त्र्यग्वन्, त्रिग्वन, त्रगन्, त्रगुनु, त्र्यगुनु, त्र्यगञू triple, threefold 1021
त्रिमध्य त्रयमन्ज out of three 1022
त्रिवार्षिक त्र्वारि्शुनु 1035, त्र्वुहुरु 1033
त्वरा थारू 983
दक्षिणपुरी दछिन्पोरु 186
दद्रु दद्रू 192
दद्रुरोगी दद्रिलद् 192
दन्त दन्, दन्द् 220

दम्भ डाँब् 182
दम्भी डाँबुलु 183
दरिद्रता द्रालि्दाज़ू, द्रालिद् 243
दशक दहु 200
दशवर्ष दह्वुहुरु् 199
दश–सहस्र दह्–सास् 199
दारु दार् wood 235
दारिद्रय दारिड्य 241
दारु–कुल्या दार्–क्वल् ?
दिवस द्वह 199
दिवस–उल्लंघन द्वह–व्वलङ्घुन् 200
दिवस–वेला द्वहुलु–विल् 200
दिवा–चौर द्वहुलु–चूर् 200
दीनता दीज़र् 231
दीप्त दीपथ् 234
दुःखाहत द्वखहतु 206
दुर्गति द्वर्गथ् 242
दुर्बुद्धि द्वर्ब्वदु 240
दृढ द्रेठुन् 250, दोँठु, द्रँठु, द्रटु 249, द्रड् 241, दरु 257
दृढता दार् 235, दर्यर् 248
दृष्टि द्रेँठ् 249, डेँठ् 257
देवर द्रियु 251
देश दीश् 253
देह देह्, दीह्, दिह् 199
दैवगति दयू–गथ् 267
दैवगृह दयगर 266
दोष द्शन् 254, दूश् 253
दोहन द्वयुन् 269
दौर्जन्य द्वर्ज़नाज़ू 251
द्राक्षा दछ् 185
द्राक्षारस दछ्रस् 186
द्विगुण द्वगुनु 196
द्विचेत दुच्यतु 260
द्विजङ्घ दुज़ंगु 273
द्विजिह्व दुज़्यवु 273
द्विनामा दुनोवु, दुनावू 228
द्विपक्ष दुपछु 232
द्विपक्ष्य दुपखु, दुपछू 233
द्विपत्र दुपत्रु, दुपतरू two-leaved 234
द्विमासीय दुमोसु, दुमासू 220
धनरक्षक दनराछि 222
धर्मकथा दमकथ् 245
धान्यगोणी दाज़–गुण 229
पक्ष पछ् a party 679
पक्ष पख्श्, पक्छस्, पखछ्, पक्ष् ? a wing, a flank, the fin of a fish 726
छिन्नपक्ष पख्–छ्यनु 725
पंक पाँख् mud 726
पंगु वंगु 1124
पट्ट पोटु silk 789
पथकुल्या वतक्वल् 1155
पथग्रामीण वतगामि् 1155
पशुजाति पोश्–ज़ाथ् 779
प्रतिकोण प्रथ्कुन् in every direction 769
बिल्वपत्र ब्यल–पथ्र् 104
बुद्धि ब्वद् 83
ब्राह्मणी ब्राह्मज़ू 122
भक्त बक्थ्, बख्थ् 101, बत 136
भार बोर्, बोरु्, बारू 118
भ्रान्ति ब्रोँतु, ब्राँथ् 127
मधुरजिह्वा म्रदरुज्यव् जी जुव 379
मयूर–चन्द्रक मोर्–चंद्रख् 587
यथातथा यिथातिथा somehow 1041
मृगाजिन म्रगाज़्यन् 590
रसौषध रस्–अशिदु 841
रात्र्यन्ध रोत्–अनु 847
लवण चर्म नुज़ू च़म् skin foul with sweat 641
विपत्ति व्वपथ् 1133

हस्त अथ 56
हस्तउष्ण अथ–वुष्णेर् 64
हस्तग्रन्थि अथ्–गण्ड् 58
हस्तचतुर अथ–च़तुर 63, अथ–च़तुरु़ 64
हस्तचातुर्य अथ–चतूर्यर् 63
हस्तजाल अथ–जोलु 65

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